

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE ARTS

Thirty-fifth Year

Price 15 Cents

Subscription \$5.00

Foreign, \$6.25 Annually

VOL. LXIX.—NO. 10

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1914

WHOLE NO. 1798

YVONNE  
DE TRÉVILLE

COLORATURA  
SOPRANO







"Three  
Centuries  
of  
PRIME-DONNE"

A UNIQUE COSTUME-SONG-RECITAL

# MUSICAL COURIER

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.**  
Church, Concert and School Positions Secured.  
MRS. BABCOCK,  
Carnegie Hall, New York.  
Telephone: 2634 Columbus.

**HELENE BARTENWERFFER**  
MEZZO SOPRANO—VOCAL INSTRUCTOR.  
111 W. 74th St. Tel. 4934 Columbus.

**M. F. BURT SCHOOL**  
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.  
New York School, 1202 Carnegie Hall.  
Address Brooklyn School, 1202 Lefferts Place.

**PAUL SAVAGE,**  
VOICE CULTURE.  
803 Carnegie Hall,  
New York.

**H. RAWLINS BAKER,**  
PIANOFORTE INSTRUCTION.  
Studio, 622 Aeolian Hall.  
Tel. 8296 Bryant.

**MAX KNITEL-TREUMANN,**  
BARITONE.  
Voice Culture—Art of Singing.  
Studio, Carnegie Hall.  
Mail address: Fifth Ave., New Rochelle, N. Y.

**MRS. HENRY SMOCK**      **MISS SUSAN S.**  
**B O I C E .**  
VOCAL STUDIOS.  
43 E. 27th St., N. Y., Tel. 1977 Mad. Sq.

**EUGENIE PAPPENHEIM,**  
THE CELEBRATED PRIMA DONNA.  
Voice Culture in All Its Branches.  
The Evelyn, 101 W. 78th St., New York City.  
Telephone: 7048 Schuyler.

**MARY HISSEM DE MOSS,**  
SOPRANO—TEACHER OF SINGING.  
106 W. 90th St.      Phone, 3552 River.  
Exclusive m'g't of Haensel & Jones, Aeolian Hall.

**MME. MINNA SCHLOEMANN,**  
VOCAL INSTRUCTION—Serious Pupils Only.  
10 Manhattan Ave., N. Y. Phone, 4845 Riverside.

**HENRY T. FLECK,**  
Head Musical Department,  
Normal College, New York.  
69th St. and Park Ave.      Tel. 2443 Plaza.

**FLORENCE E. GALE,**  
SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky Method.  
151 W. 20th St.      Telephone, 5331 Columbus.

**HATTIE CLAPPER MORRIS,**  
TEACHER OF SINGING IN ALL BRANCHES.  
1730 Broadway, Cor. 55th St.  
Telephone, 4117 Columbus.

**ZIEGLER INSTITUTE OF NORMAL SINGING**  
MME. ANNA E. ZIEGLER, Director.  
Met. Opera House Bldg., 1425 B'way, New York.  
Tel. 1274 Bryant.

**HENRIETTA SPEKE-SEELEY,**  
SOPRANO—TEACHER OF SINGING.  
1425 Broadway—Metropolitan Opera House.  
Residence, 2184 Bathgate Ave. Phone, 3967 Tremont

**DUDLEY BUCK,**  
TEACHER OF SINGING.  
Aeolian Hall, 33 West 42nd St.  
Phone, 7498 Bryant.      New York.  
Special Summer Course.

**GRAND CONSERVATORY OF MUSIC,**  
113 West 85th St., New York. Tel. 4152 Schuyler.  
Special course for teachers and professionals.  
Degrees granted. Thorough course for beginners.  
Dr. B. Eberhard, Pres. (Thirty-ninth year.)

**ELIZABETH TOPPING**  
PIANO INSTRUCTION.  
254 W. 104th St.      New York.

**ELIZABETH K. PATTERSON,**  
SOPRANO. TEACHER OF SINGING.  
Studio: 257 West 104th Street.  
Phone, 8101 Riverside.

**JANET BULLOCK WILLIAMS,**  
TEACHER OF SINGING.  
122 Carnegie Hall.

**JAMES P. DUNN,**  
Composer and Organist, St. Patrick's Church, Jersey City. Instruction, Piano, Organ, Theory and Sight Singing. (Specialty Gregorian Chant and Catholic Church Music.) Phone, 782-R Bergen.

**SIGNOR FILOTEO GRECO,**  
THE ART OF SINGING.  
Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 4879 Murray Hill.

**LOUISE KELLOGG,**  
TEACHER OF SINGING.  
1211 Carnegie Hall.      Tel. 1350 Columbus.

**MORITZ E. SCHWARZ,**  
Ass't Organist, Trinity Church, New York.  
RECITALS AND INSTRUCTION.  
Address Trinity Church, New York.

**ADOLF GLOSE,**  
Concert Pianist, Piano Instruction. Coach for professional and advanced singers.  
Residence studio: 81 Morningside Ave., City.  
Phone, 2193-J Morningside.

**LISBET HOFFMANN,**  
PIANIST.  
12 Pierce Street, Stapleton (Staten Island).

**WILBUR A. LUYSTER,**  
SIGHT SINGING SPECIALIST.  
(Galin-Paris-Chevé Method).  
Instructor 8 years at Metropolitan Opera Co. All Singers taught to read (church or otherwise), Rhythm, Ear Training, Supervisors' Course.  
Tuesday and Friday Classes. 64 E. 34th St., N. Y. Tel. 5469-J Bedford.      127 Quincy St., Brooklyn.

**Miss EMMA THURSBY,**  
SOPRANO.  
Will receive a limited number of pupils.  
Residence, 34 Gramercy Park.  
Phone, 3187 Gramercy.      New York City.

**BRUNO HUNN,**  
231 West 90th St., New York.  
STYLE, DICTION, REPERTOIRE, ETC., TO VOCALISTS.  
Will teach during the Summer.

**DR. A. MADELEY-RICHARDSON**  
Member of the Faculty of Institute of Musical Art.  
VOICE PRODUCTION AND TONE-PLACING.  
Teacher of singing, from the earliest stages to Opera, Oratorio and Recital work.  
Tel. Morningside 7587. Studio, 490 Riverside Drive.

**JOHN W. NICHOLS,**  
TENOR.  
330 W. 38th St., N. Y. C. Phone, 1434 Columbus.  
Management: A. Friedberg, 1425 Broadway.

**CLAUDE WARFORD,**  
TENOR.  
Metropolitan Opera House.  
1425 Broadway, New York.

**CARL M. ROEDER,**  
PIANIST—INSTRUCTION.  
607 Carnegie Hall and 423 East 140th St.

**FREDERICK E. BRISTOL,**  
TEACHER OF SINGING.  
No. 143 West 42d St., New York.

**MR. CHARLES LEE TRACY,**  
PIANOFORTE INSTRUCTION.  
Certified Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, - - New York City.

**JOSEPH PIZZARELLO,**  
VOCAL INSTRUCTION.  
Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

**WILLIAM NELSON BURRITT,**  
VOICE SPECIALIST  
AND REPERTOIRE BUILDER.  
128A East 19th Street.  
Tel. Gramercy 3848.

**WALTER L. BOGERT,**  
Ex-President of N. Y. State Music Teachers' Ass'n.  
TEACHER OF SINGING.  
Baritone.      Lectures and Recitals.  
130 Claremont Ave., New York. Tel. 291 Morn'side.  
Tuesday and Friday, Aeolian Hall.

Piano Instruction      Telephone  
Theory of Music      7280 Schuyler  
**CARL HAHN,**  
Studio: 172 West 79th St. (The Avonell).

**F. W. RIESBERG,**  
INSTRUCTION—PIANO, ORGAN, HARMONY.  
With the "Musical Courier". Sec'y Manuscript Society: Organist Central Baptist Church, New York. 430 Fifth Ave.; Tel. 4294 Murray Hill.  
Residence, Park Hill, Yonkers, N. Y.

**JESSIE DAVIS,**  
PIANIST.  
Concerts—Recitals—Lessons.  
Studio: 701 Pierce Bldg., Boston.

**CARL FIQUÉ,**      PIANO  
**KATHERINE NOAK-FIQUE,**  
Dramatic Soprano  
FIQUE MUSICAL INSTITUTE,  
128 DeKalb Avenue, Brooklyn.

**Miss GENEVIEVE BISBEE,**  
—Leschetizky Method—  
PIANIST—INSTRUCTION.  
Also limited number of resident pupils received.  
38 East 60th St.      Phone, 6109 Plaza.

**WARD LEWIS,**  
ACCOMPANIST—With Mr. David Bispham season 1914. With Ribaldoff-Gailey Co. touring West, Summer 1914.  
547 Riverside Drive, New York.  
Phone, 3753 Morningside.

**ALICE GARRIGUE MOTT,**  
ART OF SINGING.  
172 West 79th St., New York.

**ESPERANZA GARRIGUE,**  
ART OF SINGING.  
Heathcote Hall, 600 West 114th St., New York.  
Tel. 7814 Morningside.  
(Bet. Broadway and Riverside Drive.)

**MRS. WILLIS E. BACHELLER,**  
TEACHER OF SINGING.  
22 East 33d St.,      New York City.

**MME. EMMA A. DAMBMANN,**  
(Mrs. HERMANN G. FRIEDMANN.)  
CONTRALTO.  
Vocal Instruction, Concerts.  
Residence Studio, Hotel Calumet  
Phone: Columbus 1628.      340 West 57th St.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE,** 230 East 62d Street  
Complete musical education given to students from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**MARY T. WILLIAMSON,**  
SOLO PIANIST.  
Recitals, Concerts, Instruction.  
Leschetizky Method. 21 East 75th St.  
Phone, 1302 Lenox.

**MR. AND MRS. THEO. J. TOEDT,**  
VOCAL INSTRUCTION.  
Home Studio: 163 East 62d St., New York.

**T. TERTIUS NOBLE,**  
ORGANIST AND MASTER OF THE CHOIR.  
Lessons in Organ, Theory and Composition.  
St. Thomas' Church, Fifth Ave. and 53d St.

**VON DOENHOFF,**  
VOICE—HELEN.      PIANO—ALBERT.  
1186 Madison Ave.  
Phone: 1332 Lenox.

**DANIEL VISANSKA, VIOLINIST.**  
Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.  
Address: 25 West 126th St., New York.  
Phone, Harlem 3427.  
[In Philadelphia Mondays. Address 1821 Diamond St.]

**ELENA DE OLLOQUI,**  
PIANIST—INSTRUCTION.  
111 East 62d St., New York.      Tel., 2285 Plaza.

**MME. LISETTE JOSTY-HAMMOND,**  
"Voice-placing and Singing" through "Correct Italian Enunciation."  
Metropolitan Opera House Bldg.,  
1425 Broadway, New York.

**HERBERT WILBER GREENE,**  
SCHOOL OF SINGING.  
Director of the Brookfield Summer School of Singing  
701 Carnegie Hall, N. Y. City.



**MARY S. WARFEL**

**HARP—Solo and Ensemble**  
CONCERT :: RECITAL :: CHURCH  
Address: care of Musical Courier or 210 N. Lima St., Lancaster, Pa.

**ALICE SHAW, Contralto**

Oratorio—Concert—Recital  
2053 East 79th St., Cleveland, Ohio  
Phone: Doan 2275 J

**FRANK WALLER**

Opera Coach      Concert Accompanist  
Assistant Conductor Boston Opera Company and Theatre des  
Champs Elysees (Paris until October 1st)  
Auditions Procured

**MARIE LOUISE TODD**

PIANIST  
TEACHER OF PIANO  
Studio: Carnegie Hall      New York

**MORTIMER WILSON**

PHILADELPHIA  
Address, Balance of Season: Atlanta Philharmonic

"Not all may become Artists, but everyone can  
be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of  
Vocal Music  
Summer School June to September.  
Entrance at any time.

Studio: 2647 Broadway      Tel. 1152 River

**BLANCHE GOODE Pianist**

Available for Recitals  
Address Joseph Joiner,      429 Fifth Ave.

**MARIE ALTONA**

Teacher of Singing  
42 Alderney Street, Eccleston Square, London, S.W.

**Mildred POTTER**

CONTRALTO  
CONCERTS, ORATORIO, Etc.  
Management:  
Wolfsbach Musical Bureau  
1 West 34th St., New York  
Phone 8294 Cressley

**Mme. de BERG-LOFGREN**

Teacher of Voice, "Barbela Method," Recital, Oratorio and Opera  
Address 70 Westland Avenue, Boston      Tel. 306 Duck Bay

**MAX FRIEDMAN, PIANIST**

STUDIO: 267 VERNON AVENUE, BROOKLYN, N. Y.  
Phone 3642-J, Williamsburg  
MONDAYS AT POUCH GALLERY, 345 CLINTON AVE.

**Mme. E. B. de SERRANO**

Teacher of Olive Fremstad, Mme. Charlotte  
Maconda, Lucille Marcel, Caroline Mahr-Hardy  
**VOICE CULTURE REPERTOIRE**  
430 West 37th St., Tel. 6641 Columbus, New York

**GUSTAV STRUBE**

CONDUCTOR—COMPOSER—VIOLINIST  
Care of Peabody Conservatory, Baltimore

**Carolyn WILLARD**

PIANIST  
Fine Arts Building      Chicago

**BIRDICE BLYE**

Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**MRS. FRANKLYN KNIGHT**

CONTRALTO  
Musical Art Bldg.      St. Louis, Mo.

**CARLO NICOSIA**

Musical Director at the Century Opera  
Coaching for Opera in French, Italian and English  
Address 11½ West 63rd Street

**HANNA BUTLER**

Soprano  
PUPILS ACCEPTED  
612 Fine Arts Building, Chicago, Ill.

**SUE HARVARD, Soprano**

Soloist Christ Methodist Episcopal Church  
914 St. James Street, Pittsburgh, Pa.

**DUNNING SYSTEM** Of Improved Music  
Study von Bülow's.  
Send for information and booklets of indorse-  
ments. Mrs. Carrie Louise Dunning, 11 West  
36th St., New York City. Western address:  
Portland, Ore.

**SHARP-HERDIEN**

SOPRANO  
5132 Kenmore Avenue      Chicago, Ill.

**JENNETTE LOUDON SCHOOL**

OF MUSIC  
M. Jennette Loudon      629 Fine Arts Bldg.  
Director      Chicago, Ill.

**KARLETON HACKETT**

TEACHER OF SINGING  
Kimball Hall, Chicago.

**Louise St. John WESTERVELT**

SOPRANO  
Concerts, Oratorios, Recitals  
1353 N. State St.,      Chicago, Ill.

**ANNE STEVENSON**

Soprano and Teacher  
(Belari Method)  
825-9 CARNEGIE HALL  
Tel. Columbus 2822

**ARTHUR M. BURTON**

BARITONE  
Fine Arts Building      Chicago

**CLARENCE DICKINSON**

Concert Organist  
Organist and Director Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York.

**MAXIMILIAN PILZER**

Violinist  
101 West 115th St.      Telephone  
New York.      Morningside 8832.

Western representative, Mack Mudd, St. Louis, Mo.

**Mme. Hildegard Hoffmann**

Oratorio and Joint Recitals with

**Mr. HENRY HOLDEN**

Recitals and Piano  
Instruction  
Soloist with New York Philharmonic  
and Boston Symphony Orchestra, &c.  
**STUDIO: Steinway Hall**  
Address, 144 East 150th Street, New York City.

**ERNEST KROEGER**

Director KROEGER SCHOOL OF MUSIC  
Pianoforte Recitals and Lecture Recitals  
Musical Art Building      ST. LOUIS, MO.

**HAZEL EDEN-MUDGE**

SOPRANO  
Concert :: Recital :: Oratorio :: Opera  
5422 Kenwood Avenue, Chicago, Ill.      Phone, Hyde Park 3268

**CARLOS SALZEDO**

Solo Harp, Metropolitan Opera Orchestra  
HARP—CONCERTS AND RECITALS, INSTRUCTION  
Management: F. O. RENARD, 210 W. 70th St., New York

**HARRISON M. WILD**

Concert Organist  
KIMBALL HALL, 243 Wabash Ave.,      Chicago  
INSTRUCTION  
**PIANO ORGAN**  
CONDUCTOR—Apollo Musical Club, Mendelssohn Club

**THE****Virgil Conservatory**

FALL TERM SEPTEMBER 28, 1914

UNEQUALLED ADVANTAGES

Literature Upon Request



For Information  
Address

MRS. A. M. VIRGIL

42 West 76th St.  
NEW YORK

**JOHN B. MILLER, TENOR**

624 Michigan Avenue, Chicago, Ill.

**LEONTINE DE ANNA**

CONTRALTO, OF BERLIN  
Hotel Endicott, 81st St. and Columbus Ave., N. Y.

**ADELE BOWNE**

CONCERT SOPRANO  
CONCERT ORATORIO OPERA  
Limited time in America, just  
returned from Italy.

Hotel Claridge, 44th St. and Broadway  
New York      Phone, 7100 Bryant  
251 Raymond Ave., South Orange, N. J. Phone, So. Orange 1214

**JOHN FINNEGAN**

TENOR  
Management: G. DEXTER RICHARDSON  
Arbuckle Building      Brooklyn

**BEULAH B. MUNSON**

SOPRANO  
Concert and Oratorio  
Voice Culture      724 Nostrand Ave.  
Brooklyn, N. Y.

**THEODORA STURKOW**

RYDER Pianist  
4715 Lake Avenue, Chicago, Ill.

**PLUMB**

CONTRALTO  
Address: 4173 Lake Park Ave., Chicago, Ill.  
Phone, Oakland 2249

**ALLEN**

SOPRANO  
A 4716 KENWOOD AVENUE, CHICAGO, ILL. Phone, Kenwood 30

**Bonci VALERI**

SEE AD  
NEXT  
INDORSES E. VALERI ISSUE

**W. R. GARDNER, VOICE**

BUILDING  
Residence Studio: 4503 Fifth Ave.  
Phone, 3130 Schenley      Pittsburgh, Pa.

**CELENE LOVELAND**

Pianist  
4620 Lake Park Ave., Chicago  
Phone, Kenwood 5571

**WHY**

Telephone: Prospect 4162  
Madame Rest-      T. Foster  
Contraalto      Bass-Melio

Address, 703 Sterling Place,  
Brooklyn, N. Y.  
Concert      Unique Recitals      Oratorio

**EUGENE COWLES**

Vocal Instruction  
Address:  
915 CARNEGIE HALL, NEW YORK

**REUBEN H. DAVIES**

Concert Pianist  
Address, care of Musical Courier  
437 Fifth Avenue      New York

**PAULINE MEYER**

CONCERT  
PIANIST  
Address:  
4939 Washington Park Place,      Chicago, Ill.

**Mrs. HALL McALLISTER**

TEACHER OF SINGING  
Musical Management  
497 Pierce Building      Boston

**Emily BENHAM**

Pianist  
Concerts      Recitals      Lessons  
Studio: 1299 Bryden Road, Columbus, Ohio

**Vocal Studios**

**RAGNA LINNE** Kimball Hall  
Chicago

**Baroness LITTA von ELSNER**

Vocal Instruction  
562 Park Avenue, New York. Phone, 6792 Plaza.

**MME. MARTA KRANICH**

OPERA :: CONCERT :: ORATORIO  
Address care Musical Courier, 437 Fifth Ave., New York

**GEORGIA KOBER, Pianiste**

Fres. Sherwood Music School  
Fine Arts Building      CHICAGO, ILL.

**Katharine HOFFMANN**

Accompanist  
WITH SCHUMANN-HEINK TOUR  
Home Address: ST. PAUL

**THEAL**

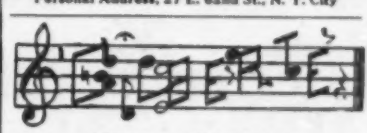
Pianist  
A 620 Addison Ave., Chicago

**VITTORIO CARPI**

VOCAL TEACHER IN FOUR LANGUAGES  
Florence, Via dei Conti, 7

**MILDRED DILLING**

Harplist—Solo and Ensemble  
Management, Sutorius & Co., 1 W. 34th St., N. Y.  
Personal Address, 27 E. 62nd St., N. Y. City



TENOR — COMPOSER  
"Two Roses" "Ah, Love but a Day"  
"Forever and a Day" "Maidens" "Yea and Nay"  
Heist Gilberts, Hotel Flanders, 133 W. 47th St. Tel. 8070 Bryant

**ARTHUR DUNHAM**

CONDUCTOR  
SINAI ORCHESTRAL CONCERTS

**ETHELYNDE SMITH**

SOPRANO  
Personal Address: 480 Cumberland Ave., Portland, Maine  
Management ERNEST L. BRIDGES, Steiny Hall Bldg., Chicago

**JOHN ADAM HUGO**

Composer Pianist  
Concert and Recitals  
Instruction  
Room 16, Metropolitan  
Opera House Building

**BERGEY**

Chicago Opera School  
Fine Arts Bldg., Chicago, Ill.

**GRACE KERNS**

SOPRANO  
St. Bartholomew's Church, New York  
Management: HAENSEL & JONES  
Aeolian Hall, 29 West 42nd St., N. Y. Phone 8427 Bryant

**KARL SCHNEIDER**

PHILADELPHIA: 1785 Chestnut St. October to May  
MUNICH: 9 Friedrich Str., June to Sept 15

**MRS. CARL ALVES**

Special Attention to Correct Voice Production  
Opera, Oratorio and Lieder  
Leipzig      Kaiser, Wilhelmstr. 16

**DAVID ROBINSON**

Formerly Concert-master of the Chicago Grand Opera Co.  
Violin Virtuoso      Instruction  
51 East 97th., New York      Tel. 1470 Lenox

**KLIBANSKY**

For 8 years leading vocal in-  
structor Stern Conservatory in  
Berlin, Germany, and for the  
past 3 years at the Institute of  
Musical Art, New York City.  
OPENS HIS FALL TERM  
SEPTEMBER 15  
Studio 212 W. 89th St., New York City. Salomon 2329

**Emily BENHAM**

Pianist  
Concerts      Recitals      Lessons  
Studio: 1299 Bryden Road, Columbus, Ohio

**Vocal Studios**

**RAGNA LINNE** Kimball Hall  
Chicago

# The H. P. NELSON PIANO

*The Highest Quality  
for the Money*

**The H. P. Nelson Company**  
CHICAGO

**The EVERETT PIANO.** One of the three  
Great Pianos of  
the World

**THE JOHN CHURCH COMPANY**  
CINCINNATI NEW YORK CHICAGO  
OWNERS OF THE EVERETT PIANO COMPANY, BOSTON

## CINCINNATI CONSERVATORY OF MUSIC

ESTABLISHED 1867



CLARA BAUR, Foundress.  
Conducted according to methods of most progressive  
European conservatories.

**Elocution—MUSIC—Languages**

Faculty of International Reputation.  
Exceptional advantages for post-graduate and repertoire  
work.

Ideal location and residence department with  
superior equipment.

Students may enter at any time.

Highland Avenue and Oak Street, Cincinnati, Ohio

For catalogue and information  
address Miss BERTHA BAUR, Directress.

## AMERICAN CONSERVATORY

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:  
Piano—John J. Hattstaedt, Victor Garwood,  
Allen Spencer, Henriot Levy, Silvio Sciolti.  
Singing—Karlton Hackett, Ragna Linne, Ed-  
ward Clarke, John T. Read.  
Organ—Wilhelm Middelshulte.  
Violin—Herbert Butler, Adolf Weidig.

Theory—A. Weidig, Arthur Olaf Anderson.  
Public School Music—O. E. Robinson.  
Dramatic Art—Walton Pyre.

JOHN J. HATTSTAEDT, President.

Catalog mailed free.

Kimball Hall Wabash  
Ave. and Jackson Blvd.  
Chicago

## VICTOR HARRIS

TEACHER OF SINGING IN ALL ITS BRANCHES

THE BEAUFORT  
140 West 57th Street  
Tel. 3053 Columbus

## FREDERIC MARTIN

BASSO

Exclusive management of  
FOSTER & DAVID, 500  
Fifth Ave., New York  
Telephone, 2023 Bryant

## CHRISTINE LEVIN

CONTRALTO  
1130 Aeolian Hall New York City

## OLIVE E. ATWOOD PIANIST

(Prepares pupils for Fannie Bloomfield Zeisler)  
Special Teachers' Course including Leschetizky tech-  
nic. 308 W. 122d St., N. Y. Phone Morningside 902

## Mrs. MINNIE M. McCONNELL

Voice Culture and Coach  
McConnell Vocal Trio  
204 Cathedral Parkway, (W. 119th St.) New York  
Phone: River 6422

## HENRY P. SCHMITT

VIOLIN INSTRUCTION  
Residence Studio: 305 W. 81st St., New York. Tel. Bohemian 8817

## E. D. W. RECHLIN

CONCERT ORGANIST  
Pupil Gullmant and Widor  
Accompanist to Leading Artists  
16 East 88th Street Tel. 3300 Lenox

## MARTHA S. STEELE

DRAMATIC  
CONTRALTO  
Concert Recital Oratorio  
Address: Wightman and Fair Oaks Streets  
Pittsburgh, Pa.

## TRINITY SCHOOL OF CHURCH MUSIC

Daily training for Organists and Choirmasters in  
the music of the Episcopal Church  
FELIX LAMOND, Director  
Catalog on request. 90 Trinity Place, New York

## The Conover Piano

IS BUILT WITH  
MADE-TO-ORDER CARE



Every detail of Conover construction suggests painstaking care. Nowhere is there  
an evidence of haste. It is made under the direct supervision of one of America's  
greatest piano builders—a man who has spent more than forty years in the study  
of a single problem—tone production. Compared with its excellence in work-  
manship, unusual tone qualities and durability, it is more moderately priced  
than any other really great piano of today.

Write for our handsomely illustrated art catalog and full particulars regarding our  
easy monthly payment plan

*The Cable Company*

CHICAGO

The World's Greatest Manufacturers of Pianos and INNER-PLAYER Pianos

## Wing & Son, Manufacturers of the WING PIANO

A musical instrument manufactured in the musical center of America for forty-four years  
Factory and Offices, Ninth Ave., Hudson and 13th Streets, New York

## MIDDLETON

BASS Chicago  
4612 N. Racine Ave.

## John Prindle SCOTT

618 W. 162 St., N.Y.  
Composer of  
"JOHN O'DREAMS," "THE REVELATION," Etc.

## WALTER EARNEST

TENOR 836 Collins Ave., Pittsburgh

## May Marshall GOBB Soprano

Management May Beagle  
1312 Farmers' Bank Building, Pittsburgh, Pa.

## A. K. VIRGIL

BERLIN-VIRGIL KLAVIER SCHULE

RE-OPENS SEPTEMBER 1st  
Before August 15th apply for all particulars  
to Secretary, 1205 Cameron Building, 94th  
Street and Madison Avenue, New York

OUR CATALOGS  
WILL SAFELY  
GUIDE YOU  
ALL FREE

OLD  
VIOLINS  
AND  
NEW

Supplying  
Musicians our  
Specialty.  
Violins  
Repaired,  
Exchanged  
and on Last  
Payments.  
Sample copy  
Free, the  
Violin  
World

AUG. GEMUNDEN & SONS  
141 WEST 42ND ST. NEW YORK

## MARY LINDSAY-OLIVER

Scotch Pianiste

615 ORCHESTRA HALL CHICAGO, ILL.

## HERBERT MILLER

Baritone  
716 Fine Arts Building Chicago

## DAN BEDDOE

TENOR  
Season 1914-1915 in America  
Address 414 West 121st St., New York.  
Management: Wolfsohn Musical Bureau

## WASSILI LEPS

CONDUCTOR

Philadelphia :: :: Pa.

## WILLIAM J. FALK

Assistant to Mr. OSCAR SAERGER  
TEACHER OF SINGING  
Interpretation and Artistic Finish  
Phone 4861 Lenox. 124 East 92d St., New York

## WALTER SPRY

Piano Lecture-Recitals  
Address Fine Arts Bldg. Chicago

## ALBERT ROSS PARSONS

PIANOFORTE STUDIO

Address: Steinway Hall - New York City

## SIBYL SAMMIS MacDERMID

SOPRANO

Exclusive Management: Alma Voedisch

Pupils Accepted Fine Arts Bldg., Chicago

## THE STERNBERG

SCHOOL OF MUSIC, Inc.

FULLER BUILDING, 10 SOUTH 10TH STREET, PHILADELPHIA

## CONSTANCE PURDY

CONTRALTO

Personal Representative: MADEL HAMMOND

400 Riverside Drive, New York Phone: 4043 Morningside

## CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST

In recitals of his compositions and his  
famous "Indian Music-Talk"

Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

## Walter Kirschbaum

PIANIST

(Head of Piano Department of Canadian Musical  
Academy, Toronto.)

Available for Recitals Season 1914-1915  
Management, Concert Direction M. H.  
Hanson, 427 Fifth Ave., New York.



# MUSICAL COURIER

VOL. LXIX.—NO. 10.

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1914.

WHOLE NO. 1798.

## PARIS WARTIME HAPPENINGS.

**H. O. Osgood, Now in London, Sends Latest Reports About Paris Musical Personages—Where They Are and What They Are Doing—The De Reszkes in Poland—French Artists at the Front.**

16 Adamson Road, Swiss Cottage,  
London, N. W., August 21, 1914.

Just a year ago this time I remember writing a Paris letter from London, where I happened to be for a few days on a business trip. Well, "here we are again," as the good clown of boyhood memories used to say, but under what different circumstances!

Though, to tell the truth, except for the troops occasionally marching by and the recruits drilling in all the parks and squares, up to the present life is absolutely normal. There is no outward suggestion of war, though every one is intensely conscious of it.

### PARIS HAPPENINGS.

Of Paris I must write mostly from hearsay, not having been there for over three weeks. Vacation had just begun for us at a little seaside place on the Picardy coast, only a few miles from Boulogne, so, war being declared, it was a very simple matter to hire a farm wagon, drive to that port, cross the Channel on a beautiful evening, altering the course twice to avoid French and English

squadrons on patrol, and to come to London, all between midday and midnight.

And nearly everybody in the world musical, except those belonging to belligerent nations, who have had to join the armies, came to London as well. Louis Blumenberg, president of the Musical Courier Company, who came in from Ostend, has already written a letter giving information about those here, so I will jot down what little I know about Paris.

The daily papers have, of course, told all about what is going on there in daily life—or, rather, of what is not going on there, for, according to description, Paris is quiet beyond belief. Music, as music, has naturally ceased to exist. Military music has the call and it will not be the fault of the bands if the French are not victorious.

### MILITARY MUSIC.

The French military music averages better than that of any other nation that I know of. The bands are made up of about sixty men, more than twenty of whom play

reed instruments, giving a splendid body to the tone. Then there is a drum and bugle corps with each band, consisting of some twenty men.

All the military marches are so arranged that the band and the drum and bugle corps supplement each other throughout. Sometimes the band accompanies a stirring theme blown on the bugles; sometimes the band has the theme and the bugles an obligato. The contrapuntal effects are often very ingenious and effective and it is the most inspiring martial music imaginable.

### PERSONAL MENTION.

Now as to persons. Jean de Reszke and his brother, Edouard, who were at Deauville, had gone, I am informed, to their estate in Poland before the war broke out. I do not remember just where it is situated, but it is to be hoped, for their sake, not too close to the German boundary.

Edward Lowry, press agent of the Boston Opera, came in from Paris three days ago with latest news. Among



PARIS GRAND OPERA.

**MARQUIS de TRABADELO**

4, rue Marbeuf, Paris

**Frederic Ponsot**Sole professeur de chant diplômé  
par Mme. Mathilde Marchesi  
151 Rue de Rome**Jean Verd** PIANIST

35 Rue Vinence - Paris

**CAMILLE DECREUS**

47 rue de la Tour PARIS

**THUEL BURNHAM**PIANIST  
IN PARIS ENTIRE SUMMER  
119 Rue de la Tour (XVI) Paris**REGINA DE SALES** TEACHER OF SINGINGPupils Prepared for Opera, Oratorio, Concert  
40 Rue de Villejust (Ave. du Bois de Boulogne), Paris.**VON STEEGE** VOICE PLACEMENT6, Chaussée de la Muette Opera, Repertoire  
Director, Compagnie Internationale Lyrique**E. BERTRAN**28, RUE COPERNIC  
PARIS  
Specialist in  
Voice Placement  
Opera Concert**ELISABETH MACK** Gesture Dramatic ActionLECTURE-RECITALS  
French and English Readings (Especially for opera students)  
America—October to April Courses Begin April 1, 1914  
Address, care Musical Courier Paris, 43, rue Michel Ange**Wager SWAYNE** Pianists Prepared for Public Appearances

39 Rue de Prony (Parc Monceau) PARIS

**DELMA-HEIDE**30 Rue Marbeuf (Champs-Élysées), Paris  
Maestro di Bel Canto Italiano  
Prepares Singers for Opera and Concert in Italian,  
French, German and EnglishJean de Reszke  
53 Rue de la Faisanderie  
Paris**L. d'AUBIGNÉ**

Teacher of Singing

30, AVENUE KLEBER PARIS

**LAMPERTI-VALDA**

SCHOOL OF SINGING

61 Avenue Niel Paris, France  
All Communications to Be Addressed to  
MME. GIULIA VALDA**ARTHUR ALEXANDER**

TENOR

Teacher of Singing

14, rue Raynouard, Paris

American Tour Beginning  
February 1915  
Management M. H. HANSON

the Boston Opera artists at the front in France are Vanni Marcoux—born in Italy, by the way, but a naturalized Frenchman—and the tenor Muratore, who is a captain.

From an indirect but very probably an entirely reliable source, it was reported that Jacques Thibaud, the eminent violinist, was in Paris over ten days ago taking leave of his friends, as he was obliged to go in the very first days of the mobilization.

Of those whose names appear each week on the Paris page of the *MUSICAL COURIER*, I presume that Gabriel Lapiere, vocal teacher and coach, who was in America last season with Melba and Kubelik; Camille Decreus, pianist, well known in America from his tours with Ysaye and Frederic Ponsot, the sole Paris representative of Mme. Marchesi's vocal method, are all in service somewhere, as the first call in France brought out all men up to forty-nine years of age, the older men being employed in guarding the railroads, garrison duty, etc. I am not absolutely sure as to these gentlemen, for one of them may have been exempt from military service, as is Jean Verd, pianist, who is still in England with Oscar Seagle.

Martinus Sieveking, the eminent pianist, is a Dutchman by birth, and, if I am not mistaken, still retains that nationality, though whether he has remained at his summer

able to bring all his baggage, including costumes, having transported it from Paris to Boulogne in an automobile.

Arnolde Stephenson, the soprano, is held up at Lucerne for the present, though I understand that she is likely to get through to America later for some concert work in the fall and winter.

To mention other Paris teachers, the Marquis de Trabadelo is probably at San Sebastian, Spain, as he had planned to leave for that place before the war. Of Wager Swayne, teacher of piano, and Elisabeth Mack, dramatic coach, I have no news. Probably Miss Mack, at least, is still in Paris.

## HUMORS OF WAR.

There is a humorous side to things as well. For instance, on the very Saturday on which the general mobilization was ordered, the new offices of the musical agency Marco were finished after long delay; and on the same day the partners scattered to the four corners of the earth—more or less—M. de Paty remaining for duty in France; M. de Potter, a lieutenant in the Belgian army, leaving at once for the fighting line at Liège, and Alexander Kahn coming to London. H. O. Osgood.

Prof. Franz Beier, chief conductor of the Cassel Opera, died in that city a few weeks ago.

**JOHN HEATH** PIANIST AND TEACHER

(Care Paris Office, Musical Courier)

**ARNOLDE STEPHENSON** SOPRANO

Management: Daniel Mayer, London A. Dandelot, Paris

**MARTINUS SIEVEKING** Pianist

INSTRUCTION BY A NEW METHOD.

Pupils limited. Results guaranteed.  
36, rue Theophile Gautier, Paris, XVI.**WILLY von SADLER**

TEACHER OF SINGING (Italian Method)

STUDIO 23, rue de l'Université PARIS

**THE FRANCES E. DEVERELL SCHOOL FOR GIRLS**

9 rue de Chaillot, Paris, France (Champs-Élysées). Exclusive residence district. Thorough French Course. Art lectures in great galleries. Season box at Opera. Travel classes. Address here, G. J. Deverell, 109 Cedar St., Lapeer, Michigan, or Mlle. Deville Chabrol, 82 rue Vaneau, Paris.

**GABRIEL LAPIERRE**

(With Melba and Kubelik in America, Winter 1913-14)

Teacher of Singing PARIS  
15 bis Boul. Jules Sandeau**Mme. KATE ROLLA**

Former Prima-Donna, Covent Garden, London; Imperial Opera House, Moscow and St. Petersburg; San Carlo, Naples; Metropolitan, New York, etc.

PUPIL OF MARCHESI

Voice Culture, Opera or Concert, Repertoire, Diction.

Paris Studio

Pupils taken En Pension. Address, 11 rue Scribe.

**OSCAR SEAGLE**"New House," Bramber, Sussex, England,  
from June to September, 1914

IN AMERICA OCTOBER TO MAY, 1914-1915

Management: London Charlton, Carnegie Hall, New York

**SHEET MUSIC IN PARIS**

The only store carrying a large stock of German, Russian, English and American music as well as French music.

MAX ESCHIG

TWO STORES—

13 Rue Lafitte (Near Boulevard des Italiens)  
48 Rue de Rome (Near the Conservatory)HENRY WELDON,  
Bass of the Century Opera Company, New York.

home at Vaucottes-sur-Mer or returned to Paris, I do not know. Probably the former.

## MAROONED AMERICANS.

Of the Americans, I know that the vocal teachers Arthur Alexander, Charles Bowes and Giulia Valda are still in Paris. I presume there are even occasional lessons for left over pupils, though I heard of one teacher, whose studio was on the ground floor, and who was requested to give up lessons for the present, as the singing of anything except patriotic songs was not in accord with the earnest and serious feelings of the people.

Another teacher who was still in Paris a few days ago is Enrico Bertran. I presume Mme. de Sales is still there as well. Arthur Shattuck, the pianist, was here a few weeks ago, but returned to the Continent, and I do not know his whereabouts. Probably Thuel Burnham is there as well, as he had planned to remain in the city all summer.

Lloyd d'Aubigné was still there at last accounts, but was hoping to get to Italy, to establish himself there temporarily. Some of his English pupils have gone home. Felice Lyne, the American prima donna, who has been working this summer with Mr. d'Aubigné, came here to London with her mother. They were among those so fortunate as to get away with all their luggage, coming down the Seine all the way to Havre on a specially chartered steamer with a party of English and Americans, and sailed from that port to Southampton.

Henry Weldon, first bass of the Century Opera, was here for a day or two last week, accompanied by his wife, on the way from Paris to New York, for which port he sailed last Saturday. He, too, was so fortunate as to be

**CHARLES W. CLARK**

AMERICAN TOUR SEASON 1914-15 BARITONE 12 Rue Leonard de Vinci, PARIS



## CONSERVATORY CHANGES ARE MADE IN DETROIT.

**Detroit Institute of Musical Art Enters the Field—Michigan Conservatory Is No More—Philharmonic Course—Current Notes.**

Detroit, Mich., August 31, 1914.

The lethargy which has characterized musical Detroit during the summer months is rapidly giving place to signs of renewed activity. The concert season will not open until October, but the schools and private teachers begin in September. There will be several changes in the local musical field. The Michigan Conservatory, established by Alberto Jonas, and for many years most influential in the musical life of the city, and in fact, of the entire State, went into bankruptcy in June and its teachers have established themselves elsewhere. Guy Bevier Williams, head of the piano department; Charles Frederic Morse, head of the organ department, and E. Britton Manville, of the theory department, will head similar departments in the new Detroit Institute of Musical Art, whose vocal department is headed by William Howland, for many years at the University School of Music at Ann Arbor. Mrs. M. D. Bentley and Margaret Mannebach, two successful piano teachers of the Michigan Conservatory, have also cast their fortunes with the new school.

May Leggett-Abel, head of the violin department of the Michigan Conservatory, together with her husband, Frederic L. Abel, former director and secretary, will open a school devoted to the teaching of the violin, cello, viola, harmony, theory of music, etc. With them will be associated Ola Dafoe-Eustace, Lillian Lachman Silver and Clara Koehler Heberlein, pianists.

The Ganapol School announce the acquisition of Hildegard Brandgee, violinist, and Vera Poppe, cellist.

The Detroit Conservatory, now entering its forty-first year, and the MacDonald School announce no important changes.

### PHILHARMONIC COURSE.

Manager James E. DeVoe's brilliant Philharmonic Course will begin in October. It includes many favor-

ites and many who will be heard for the first time in Detroit.

### NOTES.

Victor Benham, the well known pianist, at one time connected with the Michigan Conservatory, announces that on account of the war he is forced to abandon his European engagements and will remain in Detroit, teaching and concertizing.

Louie Davison, one of Detroit's best women violinists, goes to Los Angeles for the season, where she will teach and concertize.

Louise Lyon, soprano; Harriet Story Macfarlane, contralto; Charles Hargreaves, tenor, and Archibald Jackson, baritone, will furnish the music for the camp fire entertainments during the G. A. R. encampment, now in session.

JENNIE M. STODDARD.



STAIRCASE, PARIS GRAND OPERA.

Max Deuk, the young Munich composer and critic, was killed recently by falling into an abyss in the Tyrolean mountains.

## PIANOS IN PARIS

Weber & Steck Pianos. Pianolas. Pianola-Pianos

We invite comparison with any and all French makes both as regards quality and price.

Renting for Music Students a Specialty

THE AEOLIAN CO., 32, AVENUE DE L'OPERA

### Where the Russians Fail.

Again and again I have insisted that a truer analogy than painting to music is architecture, and of true building there is little to be found in the work of any Russian, ex-

cepting Borodin. Even his architecture is not of the German sort; there is no solidly lain foundation on which a stately edifice is raised with crowning spires and pinnacles; rather we have cartloads of gorgeous material piled up with an extravagant hand, the different brilliantly colored pieces placed in an order which is right enough, but not mortised or cemented firmly together in the approved Beethoven fashion. This is a very real defect; the intellect demands a satisfaction before we can consider a composition to be of the finest kind; an appeal only to the emotions and to our sensuous nature leaves us dissatisfied; we want the full meal and not merely ices and fruit. To get rid of mixed metaphors, the music of Borodin and Mussorgsky is not architectural, but a wild, luxuriant tropical growth. They could not build; their natures forbade the endeavor; if they had tried we should have had some tame and colorless imitations of the classical models which no one would have hearkened to. Happily they did not, could not, try, but let their imaginations be master and run off with them, and we have such a splendid masterpiece as "Prince Igor"—a masterpiece, but not the very tiptop sort of masterpiece.—J. F. Runciman in London Saturday Review.

### Another Tender Heart.

Clara—Going in for charity again, are you? What is the charity this time?

Dora—We are going to distribute cheap copies of Beethoven's symphonies among the poor. Music is such an aid to digestion, you know.—New York Weekly.

# Mme. OLIVE FREMSTAD

Exclusive Management FOSTER & DAVID, 500 Fifth Avenue, New York

NOW IN AMERICA—DATES BOOKING SEASON 1914-1915

STEINWAY PIANO USED

# Alberto JONAS

Jenaer St. 29, Berlin, W.

## HOWARD WELLS

PIANIST AND TEACHER

Authorized representative of  
**LESCHETIZKY**  
KUFSTEINER, ST. 6 BERLIN W., GERMANY

ELEANOR HAZZARD

## PEOGOCK

(SOPRANO)

Exclusive Management: Concert Direction M. H. HANSON  
427 FIFTH AVENUE NEW YORK CITY

### OLGA AND HELENE CASSIUS

Vocal Instruction

Pupils prepared for the operatic and concert stage. Specialties: Placing of ruined voices, rectifying of wrong methods of breathing by articulation of consonants and voice inflection, and fundamental building of speaking voice. Send for Olga Cassius' "Die Erziehung der Stimme und Atmung." Studio: Prager Str. 35, Berlin, W.

MAURICE

VERA KAPLUN

## ARONSON

PIANIST-PEDAGOG

CONCERT-PIANISTE

BERLIN, W. BOZENER ST. 18

### VICTOR HEINZE

Send for free  
booklet  
"Studying Music Abroad"

Pianist and Teacher  
Most modern principles. Thorough artistic education. Especially successful.

PETER VISCHER STR. 19 BERLIN-FRIEDENAU

## MORATTI

VOCAL INSTRUCTION

For four years the only assistant of the late G. B. LAMPERTI

Authorized representative of his method

BERLIN W., MOTZ ST. 53

## GEORGE FERGUSON

BARITONE

VOCAL INSTRUCTOR

Augsburger Str., 64 Berlin W., Germany

### SUMMER CLASS FOR THE LESCHETIZKY METHOD

UNDER INSTRUCTION OF

MRS. POTTER-FRISSELL

IN NEW SCHANDAU-OSTRAU, SAXON SWITZERLAND, GERMANY

Address Villa 6, as above.

Class continues until October 15, 1914

## King Clark Studios

Kurfürstendamm 63, Berlin, W.

Cable Address: KINGARK, BERLIN

### MME. VALERI'S ACTIVITIES.

New Successes in the Correction of Voices Impaired by Poor Training—A Well Known and Successful Developer of Singers.

The truth of the statement made on many occasions by Alessandro Bonci, the tenor, that Mme. Valeri is a born vocal teacher endowed with an unsurpassed sensitive ear and wonderful discriminating power, has received new proof through some of the recent developments on the part of pupils working with her.

Diamond Donner has a light soprano voice of unusual beauty. By her talent and will power she found her way to the stage of the Boston Opera Company, where she made several successful appearances in "La Boheme" and the "Barber of Seville." The press of Boston accord-



(TOP PICTURE) DIAMOND DONNE. (CENTRE) GRACE BREEN AND MME. VALERI ON THE BEACH AT NEPONSIT, L. I. (LOWER) JOLE PASTORI.

ed her encouraging words of praise, though acknowledging the necessity for her to perfect her voice, especially in the upper register. After studying one year with Mme. Valeri her high C sharp, which at first seemed to constitute for her an almost insurmountable difficulty, is now a beautiful note, rich and ringing. Miss Donner says: "I can now cope with the hardest situations in my repertoire. I can sing E flat, E natural and F above high C

with an amazing ease, which seems to me like a dream. I owe this wonderful result exclusively to Mme. Valeri. It is too bad that every one does not know what this wonderful teacher is capable of accomplishing for young singers who have to contend with these difficulties."

Miss Donner has received many tempting offers to appear in comic opera, but her desire is to reach the grand opera stage. She will sing again at the Boston Opera in a few subscription performances the coming season—provided opera is given by this company.

Jole Pastori, a San Francisco girl, who came all the way to New York to study with Mme. Valeri, on the advice of Signor Bonci, had planned to leave for Italy on October 1 to make her debut in opera there. On account of conditions at present in Europe her departure will be postponed until a later date, to be announced soon. Her beautiful lyric soprano voice has succeeded in attracting the attention of many people prominent in operatic circles, who have had the good fortune to hear her talking machine record of "Caro nome." One of the great artists, a singer of renown, after hearing this record, became greatly interested in this young girl, to whom a brilliant career is practically assured. Miss Pastori has just left for San Francisco, where she is to sing in concert the middle of September. She will return to New York to resume studying with Mme. Valeri about October 1.

An unusual opportunity to prove her ability as a vocal teacher was given Mme. Valeri by a new pupil, Grace Breen, a young soprano, daughter of Judge Matthew Breen, of New York. Miss Breen attracted a great deal of interest when she appeared in her recital at Carnegie Hall last October, and although she fully deserved the applause of the audience, which filled this great hall, and the praises bestowed upon her by the New York critics, it was quite apparent at the time that her sweet and unusual voice needed further training to secure the development of all its promising possibilities. Mme. Valeri has been successful in bringing about this development. Those who have heard Miss Breen recently, after having studied but eight months with Mme. Valeri, have expressed great surprise at the change and improvement. This improvement is clearly shown in range, volume, steadiness, flexibility, and, above all, in beauty and purity of color. It is really an entirely different voice. Miss Breen has had several offers to sing in light opera, but with great determination she is directing her efforts to a higher plane of musical activities, and it is likely that New York will soon hear this young American singer in opera. Miss Breen will appear in a concert November 15 at the Brooklyn Academy of Music, which will precede her appearance in opera.

### Siegel in London.

R. E. Johnston is in receipt of an interesting European letter from Louis Siegel, the violinist, which he very kindly places at the disposal of the MUSICAL COURIER:

London, August 11, 1914.

DEAR MR. JOHNSTON: Arrived in London a couple of days ago with Mr. Godowsky and family after having quite a narrow escape and almost missing the last boat and almost having my violins run off with. I have been recovering the last few days.

We were all ready to leave and my violins were in the auto covered by a rug, and I went into the house to get the folks. On coming out, imagine my horror in finding no automobile and, naturally, no violins either. I was for a second almost crazy, as there was no way of reaching any one or anything; no telephone or telegraph; no auto taxis for love of money, and I was absolutely penniless.

Not knowing what I was doing, I jumped on a bicycle and rode like the devil in the direction of Ostend; saw the automobile in front of the telegraph station filled with officers. The head one was an old friend of mine from Liège, where I studied, and he drove back and took all of us to the boat, which we reached just in time. They had not even seen my violins, as they were covered up.

The Godowskys barely escaped and we got away with nothing but a couple of valises.

I am trying to get to the United States as soon as possible. Will let you know from time to time how everything is.

A friend of mine is taking this letter over, as the post is unreliable at present. My address is the Hotel Grafton, London, for the present. May see you sooner than you think.

Yours sincerely,  
(Signed) LOUIS SIEGEL.

### Reuben Davies' Concert Engagements.

Reuben Davies, the young American concert pianist, has been engaged to appear at Mound City, Mo., on October 23, and at Hiawatha, Kan., about one week later.

The following clipping is from the Hiawatha (Kan.) Democrat, of August 20, 1914:

This winter Hiawatha is to listen to real artists of real worth, a pleasure that it has not always enjoyed. The opening recital will be in October, followed by a holiday number and a spring matinee. The artists secured for these recitals are Reuben Davies, Herman Springer and Miss Yarger. These artists will give piano oratorio, reading and vocal recitals.

All are beginning to know something of Reuben Davies and his artistic value. We are pleased to announce that Hiawatha will be able to while away a few moments in musical thought with him.  
(Advertisement.)

## Steinway Studios, Berlin

Berlin, S. W. Bergmann St. 102

Very accessible, modern, sound-proof studios with Steinway Grands for rent.

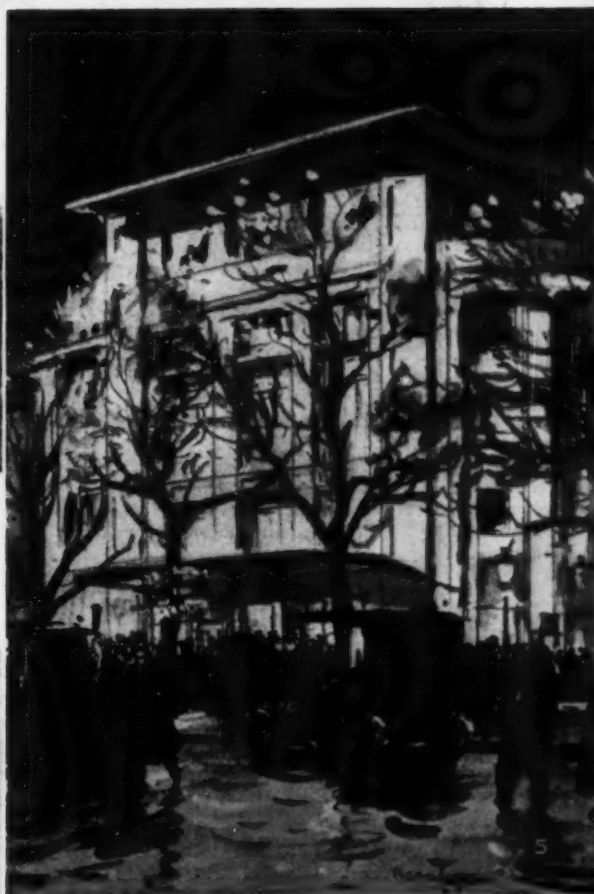
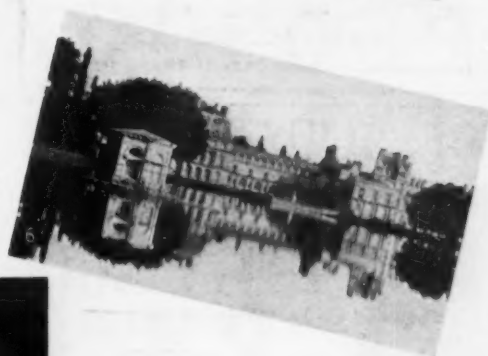
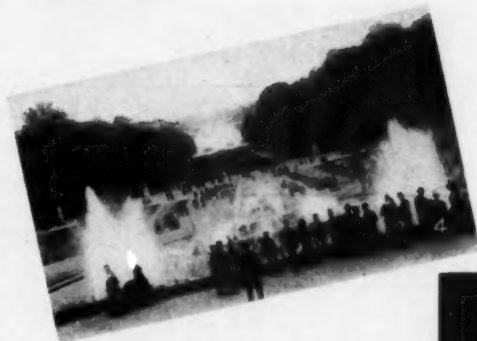
For terms apply to warehouses

STEINWAY & SONS

Königgrätzer St. 6,

Berlin, W., 9





(1) Opera House, Rheims, France. (2) Raymond Poincaré, President of France. (3) Opera House, Verdun, France. (4) Latona's Basin at Versailles (from the Theosophical Path). (5) Illustrated facade of the Théâtre des Champs-Élysées, Paris, where the Boston-Covent Garden Opera Companies were heard during the summer. (6) The Palace of Fontainebleau: View from the park (from the Theosophical Path). (7) The top of the tower of the Palace of the Popes, at Avignon, France, and a view of a part of the city. It was on the second story of the Tour des Anges that Clement VI (1342-1352) had his apartments. (8) The wonderful old cathedral at Auxerre, erected between the years 1200 and 1500 in the form of a beautifully proportioned Latin cross. (9) Wonderful foyer of the Paris Grand Opera. (10) Statue of Rabelais, Chinon, France (from the Theosophical Path). (11) Théâtre des Champs-Élysées, where the Boston Opera Company performed (photo by Boston News Company, Boston, Mass.).

### IN VIEW OF CURRENT EVENTS

[PORTRAITS AND SCENES DEALING WITH RUSSIA, ENGLAND AND OTHER COUNTRIES WILL BE PUBLISHED IN EARLY ISSUES OF THE MUSICAL COURIER.]

**EMIL J. POLAK**  
ACCOMPANIST AND COACH  
Address: 217 E. 71st St., New York City Telephone 913 Leno 3

**HARRISON WALL JOHNSON**  
CONCERT PIANIST  
Minneapolis

**MARGARET KEYES CONTRALTO**  
WITH CHICAGO GRAND OPERA CO.  
Management, THE WOLFSOHN MUSICAL BUREAU, 1 W. 34th St. New York  
Personal Address, 600 West 138th St. Phone 1810 Audubon

Walter Henry **Hall** Professor of Choral Music  
Columbia University  
Address, 49 Claremont Avenue

**Angelo CORTESE**  
America's Distinguished  
HARPIST  
Management, Antonia Sawyer, 1425 Broadway, N. Y.

**CORNELIUS VAN VLIET**  
Dutch Cellist  
2614 Emerson Ave., S., Minneapolis, Minn.



**Carl Pohlig**  
CONDUCTOR  
Address: VILLA POHLIG, PLANEGG  
near Munich, GERMANY

**HUSTON**  
SOPRANO  
In Europe Season 1914-15

**Nana GENOVESE**  
MEZZO SOPRANO. Formerly Manhattan Opera Co.  
Available for Concerts, Recitals and Musicales  
EXCLUSIVE MANAGEMENT, ANNIE FRIEDBERG, 1425 BROADWAY, NEW YORK

**J. FRED WOLLE**  
ORGANIST  
Management, The Wolfsohn Musical Bureau  
1 West 34th Street, New York



**GIORGIO M. SULLI**  
Teacher of Carmen Melia, Clara Clemens, Mme. Martha de Lachmann, Reinhold von Warlich, Mario Sammarco, Lena Mason, Tarquinia Tarquini and other well-known singers of Grand Opera or Concerts. Musical Director of the Labor Temple Choir, New York. Teaching during summer, Monday, Wednesday and Saturday only. Special terms.  
VOCAL STUDIO, 1425 Broadway  
Metropolitan Opera House Building, New York  
(Phone, 2763 Bryant)  
Public Recitals throughout season for advanced pupils. Write for Circulars.

JAN

**SICKESZ**

**DUTCH PIANIST**

American Tour Begins  
October, 1914

Management ANTONIA SAWYER  
1425 Broadway, New York  
MASON & HAMLIN PIANO USED

### Edgar Stillman Kelley Returns from Europe.

Edgar Stillman Kelley, the noted American composer and member of the MUSICAL COURIER staff, who sailed for Europe on April 9 in order to conduct his "New England" symphony at Altenburg, near Leipsic, by special invitation of the Liszt Verein, returned to America on the steamship Ryndam, of the Holland-American Line, which sailed from Rotterdam on August 22, arriving in New York September 2.

Mr. Kelley's sojourn in Germany was necessarily somewhat curtailed and his original plans greatly interfered with. After the performance of his symphony in Altenburg, he visited Munich and other cities of south Germany, returning to the north to attend a performance of his string quartet, op. 25, by the Waldemar Meyer Quartet at the famous Bertrand Rose Salon at Dresden. This work was again played by the same organization at



EDGAR STILLMAN KELLEY.

a reception tendered Mr. Kelley by the American Women's Club in Berlin, end of May.

From Berlin Mr. Kelley went to Leipsic and thence to Ostend, where he met Nikisch and other notable personalities of the world of music. He was just about to visit Brussels when the war broke out, and he retired to London.

While in England Mr. Kelley attended the Shakespeare Festival in Stratford and saw fine productions of "Romeo and Juliet," "Henry V," "The Merry Wives of Windsor," etc., and had an interesting interview with the principal actor and director, F. R. Benson.

During his stay abroad Mr. Kelley everywhere received the distinction and consideration due to a composer of note. On his return home he found a large amount of work awaiting him in connection with the preparation of his scores for publication, the correcting of proofs, etc.

### Chicago's Consolation.

Chicago complains that the war has robbed her of the splendid season of grand opera that had been planned. Chicago should not repine. She still has the large and justly famous stockyards, which have long been her pride and joy and should now furnish her solid consolation; for she may exist without opera, but without pork—no, she could not. It is unthinkable.—New York Morning Telegraph.

### The Late Frank Lynes and His Work.

Arthur P. Schmidt, the Boston publisher, sends the MUSICAL COURIER a neatly prepared and carefully compiled booklet concerning the late Frank Lynes and his work. This booklet, copies of which may be obtained from the publishers free of charge, contains a biographical sketch with photograph and a comprehensive classified list of this talented musician's compositions.

### Mrs. Lewis Enjoying a Rest.

Mrs. E. H. Lewis, of the Concert Direction M. H. Hanson, New York, after continuous attention to duties during Mr. Hanson's long absence in Europe, has left for a well earned holiday, to be spent at her Western home. She will remain in the West for some time.

### Spiering to Come.

Theodore Spiering and his family, now in Berlin, will leave that city as soon as a sailing can be secured by them from Holland or Denmark. The noted violinist and conductor is arranging to come to New York and will perfect his later plans after arriving here.

**WHITEHILL** BASS - BARITONE  
Formerly Metropolitan Opera  
Management: The Wolfsohn Musical Bureau, 1 West 34th Street, New York.

**SLEZAK**  
The Great Czech Tenor  
In America January, February, March and April, 1915  
Exclusive Management:  
HAENSEL & JONES, Acolian Hall, New York City  
Hardman Piano Used

**HENRIETTE BACH**  
VIOLINIST. Management, Wolfsohn Bureau, 1 W. 34 St., N. Y.

**The HAMBURG CONSERVATORY of MUSIC**  
PROFESSOR MICHAEL HAMBURG, JAN and BORIS HAMBURG, Directors  
Unsurpassed faculty of over sixty teachers. Re-opens September 1st  
TORONTO, CANADA

**GIUSEPPE FABBRINI** DISTINGUISHED ITALIAN  
PIANIST  
Minneapolis

**LIMA O'BRIEN**  
ACCOMPANIST  
31 West 30th St. New York City

**FREDERIC C. FREEMANTEL** Teacher  
of Singing  
89 South Tenth Street Minneapolis, Minn.

Mr. and Mrs. **MEHAN** Season 1914-15 Be-  
gins Sept. 21, 1914.  
Until Sept. 19, Tel.  
Coney Island 2267  
STUDIO: 70 CARNEGIE HALL  
Telephone Columbus 5946

**GAREISSSEN** STUDIO HALL:  
64 East 34th St.  
NEW YORK CITY.

**MABEL GARRISON**  
SOPRANO  
Metropolitan Opera Company  
Management:  
R. E. JOHNSTON  
1451 Broadway : : New York City

**JANE OSBORN-HANNAH**  
DRAMATIC SOPRANO  
Song Recitals Concert and  
Orchestral Appearances  
AVAILABLE ENTIRE SEASON  
Personal Management Chas. L. Wagner, 1451 Broadway, New York

**JOHN McCORMACK**  
CELEBRATED IRISH TENOR  
In America Entire Season 1914-15  
Always and only under  
personal management of Chas. L. Wagner 1451 Broadway  
Steinway Piano Used New York

**RUDOLPH GANZ**  
"THE PIANIST WITH A MESSAGE"  
Returns to America for  
Season of 1914-1915  
Exclusive Management, CHARLES L. WAGNER  
1451 Broadway, New York  
Steinway Piano Used

**ALICE NIELSEN**  
Prima Donna Soprano  
SEASON 1914-15 AMERICAN CONCERT TOUR  
Personal Management, CHAS. L. WAGNER  
1451 BROADWAY - - NEW YORK



**LORETTA del VALLE**

SOPRANO COLORATURA

**First Time in America  
Season 1914-15**

OPERA—PRAGUE  
OPERA—DRESDEN  
OPERA—CASSEL  
OPERA—MANHEIM

**Mme. DE VERE-SAPIO**

Prima Donna Soprano from Paris Grand Opera; La Scala, Milan; Covent Garden, London; Metropolitan Opera, N. Y., etc., etc., in America Season 1914-15. For terms and dates address: 65 Central Park West, New York.

**SAPIO** Formerly Conductor Metropolitan Opera, New York, and having coached the majority of great operatic artists, among whom: Adelina Patti, Nordica, Tamagno, Etc.

VOCAL STUDIO, 65 CENTRAL PARK WEST, N. Y.

**Ellen Keller  
VIOLINIST**

In America Season 1914-15. NOW BOOKING  
Exclusive Management:  
Gertrude F. Cowen, 1451 Broadway, New York City

**MME. MARIE  
RAPPOLD**

Celebrated Prima Donna Soprano  
of the Metropolitan Opera Co.  
Available for Concerts — January to June, 1915

Exclusive Management:  
R. E. JOHNSTON, 1451 BROADWAY, NEW YORK CITY

**NEW YORK  
COLLEGE OF MUSIC**

128-130 East 58th Street

**CARL HEIN** Directors **AUGUST FRAEMCKE**  
The college has for its object the universal higher education in all branches of music—Department for those who desire to teach music—Course for Supervisors of Music in Public Schools—Opportunities and training for public appearance—40 Instructors of highest reputation—Newly engaged, Rubin Goldmark, Composition; Michel Sclapiro, violin.

CATALOG OR APPLICATION

**ARTHUR  
SHATTUCK**  
The Distinguished American  
**PIANIST****In America Season 1914-15**

Management, HAENSEL & JONES  
Acolian Hall, New York

Steinway Piano Used

**Josephine Kryl Coming Back to America.**

Josephine Kryl, the young violinist from Chicago, who left only a few months ago to study under Eugen Ysaye in Europe, has just escaped from Belgium alone and unaided. She reached London without money, yet unharmed. During her stay in Europe Miss Kryl remained at the house of her instructor, Ysaye, whose home is only a few miles from Brussels. When war started Ysaye sent his three sons to join the army and they are believed to be still in the Liege forts.

When the Germans began moving on Brussels Miss Kryl started for Ostend alone and got through safely after



JOSEPHINE KRYL.

many delays. At Ostend Miss Kryl was compelled to wait so long for a boat that her money gave out, but she found an elderly American refugee with enough English money to pay her way. On her arrival in London the women promptly took care of the courageous child and bought her a ticket through to Chicago by a steamer sailing in a few days.

Miss Kryl will tour this year with her sister, Marie Kryl, pianist, and her father, the well known bandmaster. The tour is now being booked by the Redpath Musical Bureau of Chicago.

**Angelo Cortese and His Teacher.**

The accompanying photograph shows Angelo Cortese, the brilliant young harpist (who is to be heard here this season under the management of Antonia Sawyer), with his famous teacher, the late Alphonse Hasselmans, who was recognized as the greatest of French harpists. Louis Hasselmans, son of Alphonse, and himself a musician, composer and conductor of note, and his wife and children, are also shown.



LEFT TO RIGHT: MRS. LOUIS HASSELMANS AND HER THREE CHILDREN, ALPHONSE HASSELMANS, ANGELO CORTESI AND LOUIS HASSELMANS.

The Hasselmans are from Liege, Belgium, the birthplace of many great artists, but are now residents of Asnieres, a portion of Paris lying just beyond the fortifications and across the Seine, where, presumably, this snapshot was taken.

**Alice Garrigue Mott Writes from Munich.**

Alice Garrigue Mott sends the following word in German from Munich on a post card dated August 10:

"Please greet all of my pupils for me and tell them that I am in Munich and must remain here, but will leave for America as soon as possible. I will resume my lessons as soon as I return. Italian, French and English are strictly forbidden, so I write German."

**HELEN  
WARE**

Exclusive Manager, Laszlo Schwartz

**EDYTH WALKER**

(Imperial Royal Chambersinger,  
Court of Austria-Hungary)

**Dramatic Soprano**

Metropolitan, New York.  
Covent Garden, London.  
Imperial Royal Opera, Vienna.  
Royal Opera, Berlin.  
Festspielhaus, Bayreuth.  
Royal Opera and Wagner Festivals,  
Munich, etc., etc., etc.

Season 1914-1915 with the  
**Chicago Opera Company**

*The Sensation of the Year***CARL  
FLESCH***The Great Hungarian Violinist*

**Second American Tour  
ENTIRE SEASON 1914-1915**

Management HAENSEL & JONES  
Acolian Hall, New York

KNABE PIANO

**BARONESS  
SIGNE VON RAPPE  
SOPRANO**

Prima Donna, Vienna and Stockholm Operas. Principal Soloist 6th QUADRENNIAL MUSIC FESTIVAL OF THE AMERICAN UNION OF SWEDISH SINGERS, MINNEAPOLIS, JUNE 8-9, 1914.

"A voice of great range and brilliance."  
—*Minneapolis Tribune, June 9, 1914*

**American Tour, March-May, 1915**

OPERA " LIEDER " ORATORIO  
in Swedish, Italian, German, French and English

Sole Management:  
Concert Direction M. H. Hanson, 437 Fifth Ave., N. Y.



YVONNE DE

**TRÉVILLE**

Coloratura Soprano  
Grand Opera Prima Donna  
**NOW IN AMERICA**

**SEASON 1914-15 BOOKING**

Available for Concerts, Musicales,  
Recitals and Festivals.

European Address: 58 rue de l'Aurore, Bruxelles, Belgium

American Address: - 62 De Hart Place, Elizabeth, N. J.

Cable Address: Detreville-Bruxelles

**Baroness Von Turk-Rohn's Success.**

Baroness Olga von Turk-Rohn, the Viennese soprano, late of the Vienna Royal Opera, already has assumed her concert activities for the 1914-15 season under the management of the Metropolitan Musical Bureau. At the special week-end concerts given in the Arcade at Asbury Park, N. J., on Saturday and Sunday evenings, August 22 and 23, the Baroness appeared as principal soloist and had the honor of attracting one of the largest audiences that has gathered in the Arcade for the past ten years. In mentioning the concerts, the Asbury Park papers were warm in their praise of the remarkable voice and versatility of the artist. She possesses everything that goes to make a satisfying singer, sincerity, temperament, a voice of splendid range and a freshness of quality that is altogether fascinating.

Among other numbers and many extra encores, Baroness von Turk-Rohn sang an aria from Verdi's "Ernani," "Come with Me," by Von der Stucken; aria from "Madame Butterfly," Gounod's "Ava Maria" and Bartlett's "Dreams."

**Maud Klotz and Jacques Kasner in Concert.**

A rare musical treat was afforded to cottagers and summer visitors at Belmar, N. J., Monday evening, August 24, when G. Dexter Richardson presented Maude Klotz, soprano, and Jacques Kasner, violinist, in a concert at the Hotel Columbia for the benefit of the Belmar Life Guards.

Mr. Kasner opened the program with Hubay's "Hejre Kati," and later played the "Prize Song" from the "Meis-

tersinger," the "Andantino" of Martin C. Kreisler, "Tam-bourin Chinois" and "Liebesfreud," by Fritz Kreisler.

In all of these Mr. Kasner showed splendid tone and admirable technic, delighting his audience, who enthusiastically applauded him.

Miss Klotz's numbers were Ardit's "Il Bacio," a group of English songs, "My Laddie" by Thayer, Reichardt's "When the Roses Bloom" and Saar's "Little Gray Dove." This she followed with the aria "Un Bel Di" from "Madame Butterfly," and another song group, "Bergere Legere" by Wekerlin, "Chanson Indoue" by Rimsky-Korsakoff and Eden's brilliant lyric "What's In the Air Today?"

The great young songstress was in splendid voice, and at the close of her program received a veritable ovation, to which she responded with a charming rendition of "To You" by Oley Speaks.

**One Summer's Tour.**

An object lesson that commands interest and attention is drawn from the remarkable schedule of appearances made this summer by the Ernest Gamble Concert Party, which comprises Ernest Gamble, the distinguished basso cantante; Aline Kuhn, the gifted young pianist, aptly styled "the youthful Carreño," and Verna Leone Page, a violinist of splendid attainments and charming personality.

The immense popularity of this trio of worthy artists has been indicated with such frequency that it has long since become a matter of regular record to publish lists of the big tours of the Ernest Gamble Concert Party, and just to give an idea of their activities during this present summer of 1914 the appended list of sixty-one dates is herewith appended, and which speaks in eloquent terms of the success of this fine combination of artists:

Battle Creek, Mich.....	May 2	Thomaston, Ga.....	July 4
Somerset, Ky.....	May 4	Griffin, Ga.....	July 6
Raleigh, N. C.....	May 15	Sparta, Ga.....	July 7
Polk, Pa.....	May 25	Madison, Ga.....	July 8
Ashtabula, Ohio.....	May 26	Covington, Ga.....	July 9
Shelbyville, Tenn.....	June 5	Johnston, S. C.....	July 10
Winchester, Tenn.....	June 6	Batesburg, S. C.....	July 11
Dalton, Ga.....	June 8	Union, S. C.....	July 12
Cedartown, Ga.....	June 9	Shelby, N. C.....	July 13
Carrollton, Ga.....	June 10	Hickory, N. C.....	July 14
West Point, Ga.....	June 11	Asheville, N. C.....	July 15
La Fayette, Ala.....	June 12	Tuscaloosa, Ala.....	July 16
Dawson, Ga.....	June 13	Hattiesburg, Miss.....	July 18
Troy, Ala.....	June 15	Crystal Springs, Miss.....	July 20
Luverne, Ala.....	June 16	Covington, Tenn.....	July 22
Greenville, Ala.....	June 17	Fulton, Ky.....	July 23
Andalusia, Ala.....	June 18	Waynesville, N. C.....	July 25
Floral, Ala.....	June 19	University of Virginia.....	July 28
Ozark, Ala.....	June 20	Somerset, Pa.....	July 30
Enterprise, Ala.....	June 22	Columbus, Ind.....	Aug. 2, 3
Dothan, Ala.....	June 23	Carroll, Ia.....	Aug. 6
Valdosta, Ga.....	June 25	York, Neb.....	Aug. 9
Multrie, Ga.....	June 26	Rockville, Ind.....	Aug. 12
Douglas, Ga.....	June 27	Culver, Ind.....	Aug. 14
Cordele, Ga.....	June 29	McConnelsville, Ohio.....	Aug. 16, 17
Dublin, Ga.....	June 30	Terra Alta, W. Va.....	Aug. 18
Sylvania, Ga.....	July 1	Aledo, Ill.....	Aug. 20
Millen, Ga.....	July 2	Battle Creek, Mich.....	Aug. 24
Macon, Ga.....	July 3	King City, Mo.....	Aug. 27, 28

**Kathleen Hart and Rosa Olitzka Touring.**

Kathleen Hart, the American soprano, is touring with Mme. Rosa Olitzka, the Russian contralto.

The accompanying picture of Kathleen Hart was taken



KATHLEEN HART ON THE ISLAND OF MARKEN, HOLLAND, SURROUNDED BY NATIVE CHILDREN.

on the island of Marken-Holland, where she is surrounded by native children.

**A. CARBONE****MASTER IN THE ART OF SINGING**

(Late Leading Singer (for twelve seasons) with the Metropolitan Grand Opera Company)  
RESUMES DAILY TEACHING SEPT. 14th

Art of Singing from the first rudiments to the classic "Bel Canto"

School of Opera, with Acting and Modern Languages.  
Teachers and physicians as unique apparatus for breathing exercises.

Carbone's Breath Controller recommended by famous singers.  
Circular sent on application

Thirty Years' Experience. Highest References.

AEOLIAN HALL, WEST 42nd STREET, NEW YORK CITY

**Madame OTTILIE METZGER**

THE GREAT GERMAN CONTRALTO (Second American Tour)

**and THEODOR LATTERMANN**

THE FAMOUS BASS-BARITONE (First Appearance in America)

Who are now singing in the Hamburg Opera will arrive in America early in February

Opera :: Concert :: Oratorio

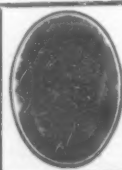
Management: Music League of America, Howard E. Potter, Business Manager  
Aeolian Hall, New York

**Announcement Extraordinary****VICTOR BENHAM**

Pronounced by the European Press  
as "America's Greatest Pianist"

Owing to the war conditions in Europe, will remain in New York during this season and will accept a limited number of pupils. Mr. Benham's pupils are accepted by the world's famous pedagogues, including Leschetizky, Phillip, Godowsky, etc.

For terms etc., address Victor Benham, Steinway Hall, East 14th Street, New York.

**RUDOLF BERGER**

FAMOUS TENOR of the Metropolitan Opera Company

Available for Concerts  
May and June, 1915

Management: R. E. JOHNSTON

1451 Broadway - New York



**Leon Sametini's Narrow Escape.**

Leon Sametini is shown in the accompanying snapshot with Mrs. Sametini and his cousin motoring in the south of England. Mr. Sametini says they are enjoying themselves despite the war.

When escaping from Ostend Mr. Sametini nearly broke his neck. When taking the boat, Mrs. Sametini had gone on before her husband, and when he wished to go aboard the captain ordered from the bridge that no more passengers be allowed on the boat, as it was already too crowded. Mr. Sametini quickly made his way out of the crowd that was endeavoring to get aboard and managed to reach the



LEON SAMETINI, MRS. SAMETINI AND MR. SAMETINI'S COUSIN MOTURING IN THE SOUTH OF ENGLAND.

top of the landing stage, from which he took a jump of about twelve feet and landed on the deck.

Mr. and Mrs. Sametini sailed from Liverpool on the steamship Tunisia, of the Allan Line, and will be back in Chicago again on September 11 if all goes well.

**Musical Prospects in London.**

[From London Musical News.]

There is, however, one ray of light. Foreign musicians in this country are liable to be recalled for active service, whether they wish it or no. We are not, and, though we would not say one word in this time of anxiety to damp the patriotic spirit which may impel many British musicians to take up arms in defense of their country's honor, it is certain that there will be many left who cannot do so. They will step into the foreigners' shoes, and, under the circumstances, one cannot be sorry.

That the musical profession generally, however, will be bound to suffer directly or indirectly in these troublous times is quite obvious. There will be great depression in the manufacturing and music publishing trades, and it will be found that publishers will rely largely on their last year's list. This will mean stagnation in the music printing trade and the throwing out of work of immense numbers of members of engraving, printing and allied trades. Already we hear some talk of some of these firms closing down for a time.

Composers will find even less openings for their mental wares than formerly, though, if there is any business done at all, it will be in the exploiting of patriotic songs and the like.

Altogether the immediate prospect is gloomy, though not more so, of course, than in the case of many other professions and trades. But we must take heart of cheer, knowing that this land is passing through a crisis from which she will eventually emerge triumphantly, as she has done before. We believe that the hearts of musicians are as soundly patriotic as the rest of the community, and that all who cherish their country's prestige will be patient in tribulation. It is certain that self sacrifice must be practised by all. Let the members of our honorable profession see to it that they are not lacking in cheerful endurance.

Organists are not likely to be deprived of their organistships, for the worship of the churches will go on—indeed, probably with increased attendance. Neither, strange as it may seem, will concert artists suffer to a very appreciable extent. History has proved that in times of stress and anxiety the public turn to amusement, if only as a slight period of forgetfulness of sterner things. Lest this be thought to be an incorrect view, one has but to point out that during the worst part of the French Revolution, when sixty or seventy persons were guillotined per day, no fewer than twenty-three theatres were open every night in Paris. We shall be surprised, therefore, if even the nightly attendance at the Promenade Concerts will be appreciably affected. It does no good for people to sit at home and read horrors, and we believe that the London public will be of the same opinion. Unless there is a serious period of "hardupness" among the comparatively well to do, we imagine that the attendance at concerts and other places of diversion will not be greatly diminished.

But in the matter of teaching, there is reason to believe that those who live principally by this means will find an appreciable slump in pupils.

**CLARENCE EDDY**

AVAILABLE FOR ORGAN DEDICATIONS AND RECITALS

Address:  
510 OAKWOOD BOULEVARD  
CHICAGO

Season 1914-15

SEASON  
1914-1915

**MRS. H. H. A. BEACH**

M. H. HANSON  
437 Fifth Avenue  
New York



SEASON  
1914-1915

**MAUD POWELL**

R. Godfrey Turner  
1408 E'way, New York



SEASON  
1914-1915

**DUFAU**

Under Management of HARRY CULBERTSON, Fine Arts Building, Chicago

COLORATURA SOPRANO

Concert Recital

Chicago-Philadelphia Grand Opera Company

**VAN YORX**

THEO. — Tenor

Studios: 21 West 28th Street, - New York  
3701 Murray Hill

**GABRILOWITSCH**

THE EMINENT RUSSIAN PIANIST

AMERICAN TOUR JANUARY-APRIL, 1915

Management, LOUDON CHARLTON, Carnegie Hall, N. Y.

MAISON & HAMLIN PIANO USED



GIUSEPPE

**CREATORE AND HIS BAND**

NOW BOOKING FOR 1914-1915

OFFICE: 1513 TRIBUNE BUILDING,

CHICAGO, ILL.



A NAME TO CONJURE WITH!

**THIBAUD**

For Terms and Dates Address

A Violinist Whom France Declares  
to Be Without an Equal

Thibaud's American visit last winter was the violinistic sensation of the season. His return in the Fall will be an event of first importance.

LOUDON CHARLTON, Carnegie Hall, New York

**U. S. KERR**

BASSO CANTANTE—Song Recitals and Oratorio a Specialty

For Bookings Address 538 West 143d Street, New York City

Phone 3313 Audubon



JULES

**FALK**

VIOLINIST

NOW IN AMERICA

Management THE WOLFSOHN MUSICAL BUREAU

1 West 34th Street, New York

**The Guilman Organ School**

DR. WILLIAM C. CARL, Director

A School for Students with serious aims, who desire to become expert Organists. REOPENS OCT. 6th.

Send For New Catalogue. 44 West 12th St., N. Y.

LEONARD

**BORWICK**

PIANIST

WILL TOUR AMERICA SEASON 1914-15

"The concert revealed a star of the first magnitude, Leonard Borwick,—a poet pianist to whom we listened with ever-increasing amazement."—*Dresden Nachrichten*.

Management—WOLFSOHN BUREAU, 1 West 34th St., New York. Steinway Piano Used



# Carl Friedberg

THE POET AT THE PIANO

FIRST AMERICAN  
CONCERT TOUR  
1914-15

Available All Season

New York Debut  
Carnegie Hall  
November 2<sup>nd</sup>  
1 9 1 4

For remaining dates address

Exclusive Management:

MISS ANNIE FRIEDBERG,  
Metropolitan Opera House,  
Building, 1425 Broadway,  
New York.

BALDWIN PIANO USED

## Larkin-Weber Recitals.

That the Larkin-Weber recitals are creating a sensation is shown by the fact that the recent engagement at Lake Chautauqua, New York, resulted in the Misses Larkin and Weber being engaged in twenty-five of the leading cities of the East. During the week at Chautauqua the reader and pianist gave six of their unique opera lecture-recitals and one popular program of short melodramas. The audiences were large and enthusiastic, and the climax of their interest was shown at the end of the popular evening program, when at least five hundred people crowded upon the stage to congratulate the artists and express their admiration personally.

The Larkin-Weber repertoire contains the older and modern operas, that lend themselves readily to this mode of presentation, while the shorter melodramas include many interesting novelties. The work of these two artists and the fine ensemble is so unique and unusual that it is not surprising to find that their programs are creating a great demand.

## Mayor Mayer.

The accompanying photograph shows Daniel Mayer, the London manager, in his official robes of office as the



DANIEL MAYER,  
Mayor of Bexhill, England.

Mayor of Bexhill, one of the fashionable seaside resorts in England.

## Katharine Goodson on Holiday.

Katharine Goodson is spending a part of her vacation with Sir Martin and Lady Conway at their country home, Allington Castle, a beautiful old thirteenth century build-



KATHARINE GOODSON IN THE GROUNDS AT ALLINGTON CASTLE.

ing which they have lately so wonderfully restored. This castle is one of the most historical residences in Great Britain, and is open to the public one day in the week.



# Arrigo Serato

Italy's Greatest  
**VIOLINIST**

First American  
Concert Tour  
1914-15

Booked already over  
forty Concerts as far  
as the Pacific Coast.

FOR AVAILABLE DATES, ADDRESS  
EXCLUSIVE MANAGEMENT:

Miss Annie Friedberg, Metropolitan  
Opera House Building, 1425 Broad-  
way, New York.

**KNABE PIANO USED**



**DJANE LAVOIE-HERZ**

CONCERT PIANIST

Touring Canada and United States Season 1914-1915  
Concert Direction M. H. Hanson, 437 Fifth Ave., New York.  
Steinway Piano used.

**WILLIAM WHEELER** TENOR  
Soloist Worcester Festival  
O. J. EHROTT  
186 Fifth Ave.  
Personal Representative  
Personal Address: 61 Hamilton Place, New York

**FRANCIS ROGERS** Also a few Pupils  
663 Park Ave., New York  
Baritone  
Recital, Oratorio, Concert  
Management: LOUDON CHARLTON  
Carnegie Hall

**LOUISE WYLIE** Soprano  
Management:  
Iris Pendleton,  
Philharmonic Hall,  
Wichita - Kansas  
New York Address, 736 W. 181st Street

**LILLIAN SHERWOOD NEWKIRK**  
VOICE CULTURE, ITALIAN METHOD.  
Special attention to tone production.  
1425 Broadway, Metropolitan Opera House Bldg., New York.  
Mail address, 11 Morgan Ave., Norwalk, Conn.

**Adele Krueger**DRAMATIC SOPRANO  
Concert, Oratorio, Recital

Management of Miss Annie Friedberg, 1425 Broadway, New York

**LEO BRAUN**  
Voice Culture : Repertoire  
Opera Concert Oratorio  
Studio: 446 CENTRAL PARK WEST

**GEORGE HAMLIN**

Will, without fail, fill his engagements in America next February, March and April.

HAENSEL &amp; JONES, AEOLIAN HALL, NEW YORK

**ALBERT SCHOTT**

DRAMATIC TENOR

In America Season 1914-1915. Available for Recitals, etc.  
Exclusive Management Concert Direction, M. H. HANSON,  
437 Fifth Ave., New York

R. E. Johnston Presents by Courtesy of Senator and Mrs. W. A. Clark  
**ANDRE TOURET**  
French Violinist and  
**CAMILLE DECRESS**  
French Pianist (Tosca's pianist for past two seasons)  
IN JOINT RECITALS—SEASON 1914-15  
All business communications should be sent to  
R. E. JOHNSTON, 1451 Broadway New York  
CHICKERING PIANO USED

MANUEL  
**QUIROGO**  
THE WONDERFUL SPANISH  
VIOLINIST

American Tour Opens Carnegie Hall, October 17th  
Direction Sam S. and Lee Shubert

MANAGEMENT, R. E. JOHNSTON,  
1451 BROADWAY - NEW YORK CITY

**OVIDE MUSIN'S** Virtuoso School of Violin  
Recognized as the HIGHEST SCHOOL of violin playing in the United States  
Instruction given by this world renowned Virtuoso in person, in the authentic tempo, style, fingering and bowing of the classical repertoire, ancient and modern.  
Musin's SPECIAL SYSTEM greatly LESSENS the time ordinarily spent in acquiring technique and bow control. Piano, Harmony, with eminent teachers. Singing with Mme. Ovide Musin, Coloratura Soprano. Write for outline of Course by CORRESPONDENCE, and THEMATIC CATALOGUE of compositions and editions by OVIDE MUSIN. Descriptions for limited number of students in School. Practice Unrestricted. CHAPERONAGE. Address the REGISTRAR,  
51 West 76th St., New York.

**Alf Klingenberg Returns from Norway.**

Alf Klingenberg, the well known Norwegian-American pianist, who makes his home in Rochester, N. Y., has just returned from Norway where he was a guest of honor at the Norwegian Centennial Exposition. He was especially invited by the Norwegian Government to play the Sinding concerto at the music festival of the Centennial Exposition on June 9.

The foreign critics speak in the most laudatory terms of his masterly breadth of tone, his clear and masculine con-



ALF KLINGENBERG,  
Norwegian-American pianist.

ception, and of his sensitive contact with the spirit of Sinding who himself conducted the concerto.

Mr. Klingenberg returned September 1 to continue his activities in the conservatory at Rochester known as the Rosenbach-Klingenberg School of Music.

**Louis Kreidler Again with Century Opera.**

Louis Kreidler, the American artist, who, as the principal baritone at the Century Opera House last season brought himself into wide prominence as an exponent of opera in English, has returned to New York again to assume his duties with the Century Opera Company in similar roles. His first appearance will be on Tuesday evening, September 15, as Escamillo in Bizet's "Carmen." This is one of his most successful roles and his many friends and admirers here anticipate with delightful expectancy the triumphant entrance of the Toreador in the second act on that evening.



LOUIS KREIDLER,  
Principal baritone of the Century Opera Company.

The  
**Knabe**  
Is  
The World's Best  
Piano

because of the fact that it is a practical piano from its castors up. The best materials that money can buy are put into it and they are built by men who have spent a lifetime at the work and who take their time. There is no rush or hurry to see how many pianos can be turned out in a given time. On the contrary, each individual workman, whether he is a case builder, a sounding board maker, a varnisher or a polisher, takes his time and does his best. The net result is—it takes 6 months longer to build a KNABE than it does an average piano, but it is so thoroughly built that when once completed it will last a lifetime.

**KNABE  
PLAYER-PIANOS**

contain every worthy type of player mechanism—every form of expression control. In a word, they leave nothing to be desired.

Representatives throughout the world. Catalogs and information forwarded upon request. New York prices universal with freight and expenses added to outside points.

**THE KNABE**  
The World's Best Piano

## Accompanist

C  
E  
C  
I  
L  
**TEAGUE**

ADDRESS, 131 WEST 42nd STREET, NEW YORK CITY  
Telephone, Bryant 4657

## NIKOLAI SOKOLOFF

*The Russian Violinist*  
In America 1914-15

Management

JOHANNA SHERRICK  
Room 1007 200 Fifth Ave., N. Y.  
DANIEL MAYER, London

## GEORGE DOSTAL

DISTINGUISHED BOHEMIAN TENOR

First American Concert Tour Season 1914-1915

Exclusive Management:  
R. E. JOHNSTON, 1461 Broadway, NEW YORK

## MADAME

## Artha Williston

Dramatic Soprano



First appearance this season at the Maine Music Festivals in October, singing Elijah

Management:  
Antonia Sawyer, 1425 Broadway, New York

—“Such purity of tone has never before been attained.”

So writes Zamara, acknowledged Greatest Living Harpist—of the

WURLITZER  
HARP

“Marvelous in Tone, Majestic in Appearance,” says Marthage, Harpist of Sousa's Band.

The Wurlitzer Harp has the only spruce veneered Sounding Board, which gives it a pure, liquid, velvety tone all its own. Write for beautiful booklet.

THE WURLITZER COMPANY

121 E. FOURTH STREET, CINCINNATI, OHIO  
Chicago - 329-331 S. Wabash Street  
New York - 113-119 W. 40th Street



### Louise St. John Westervelt Returns to America.

Louise St. John Westervelt, vocal instructor of Chicago and Davenport, and conductor of several ladies' choral societies, called at the MUSICAL COURIER Chicago office Thursday afternoon, August 27, upon her arrival in that city. Miss Westervelt, who had gone to England with her mother and aunt last June, and who coached with Oscar Seagle at his new residence at Bramber, Sussex, England, returned safely to America on the White Star line steamship Megantic, which reached Montreal the early part of the week. Metta Lerch, Miss Westervelt's assistant in Davenport, and the possessor of a beautiful low mezzo, and who for several years past has been her pupil, returned on the same boat.

Miss Westervelt gave a very interesting interview to the representative of the MUSICAL COURIER, stating: “We had no idea that a war would take place, and the first intimation I had that something was wrong was when I received a telegram from my sister-in-law, who was in Germany and was to sail on the steamer Imperator, informing us that that boat was not sailing. I knew then that something was wrong and quickly made up our trunks and departed for London. Reaching there I found everything calm, even though war between Germany and Russia had just been declared. I had reserved my stateroom on another boat, but was advised on account of my mother's and aunt's ages to go back as soon as possible and made reservations on the steamer Megantic. It is true that all our party was in a first class cabin, and though four people in one stateroom are crowded, we were very thankful indeed to be able to get that accommodation. We could have left London on the boat train to Liverpool, but we thought best to go to Chester. From there we journeyed by automobile. We took a machine for ourselves and in another one we placed our trunks. On the way we saw some very sad sights, such as horses being taken away from farm houses, other farm houses being requisitioned for future hospitals, and we saw also the first soldiers going into camp. We came back without losing any baggage, and in that respect were very lucky. Our boat was manned by marines to leave the harbor, which had been mined, and we were told that the mines were removed each night to other locations, so that only the marines who were given the chart knew exactly how to pilot the boat out of port. Just as we were leaving, the steamer St. Louis pulled out and we noticed many American friends in the steerage waving their handkerchiefs, shouting and already glad to be on American ‘soil.’”

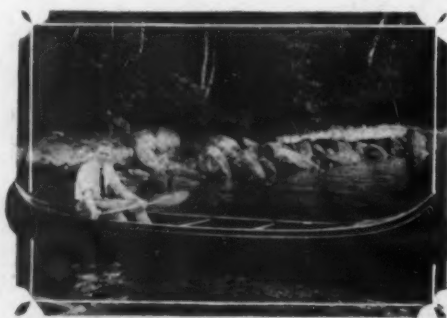
As soon as war was declared gold was called in and paper money took its place. Miss Westervelt showed the writer a one pound paper note, which she said was one of the first to be given out in London. It was paid to her at the London and Midland Bank. All the paper money was printed and was out in four days.

Miss Westervelt stated that Jean Verd, the pianist, was also in England, but he had made himself ready to join the French colors and had written to the ambassador that he was ready to go to the front. Up to the time of leaving for America Miss Westervelt had not heard whether Mr. Verd had left or not.

The interview was concluded with Miss Westervelt saying that she was very glad to be back in America, and that the season would be very good, but might be late in opening for vocal teachers. The writer may add that her trip to Europe certainly was beneficial, as Miss Westervelt returned to Chicago looking the picture of health.

### Rudolph Reuter Resting.

The Chicago pianist, Rudolph Reuter, is resting in the White Mountains of New Hampshire, preparing himself



RUDOLPH REUTER AT LAKE SUNAPEE, N. H., Where he stopped for a few days during his motor tour of the East.

for the coming year of teaching and concert work. He reached the White Mountains by a circuitous route in his motor car. Mr. Reuter started out from Chicago the end of July and going cross-country via the new Lincoln Highway and stopping at Pittsburgh and Philadelphia en route, finally reached Atlantic City, where he spent a week.

From there he motored in a northwesterly direction, visiting friends in New York, Boston and York, Maine. He camped at Lake Sunapee for a few days, also at Lake Winnepesaukee.

Mr. Reuter has planned to climb Mt. Washington, the highest mountain in the East, in his machine. Returning to Chicago he will follow the Lake Shore route through Vermont and New York State to Buffalo, and thence via Cleveland and Toledo.

### One on Frohman.

An orchestra leader was working over a new musical play at rehearsal with Charles Frohman, the theatrical manager.

“That's too loud,” interrupted Mr. Frohman.

“I can't help it, Mr. Frohman,” returned the leader; “it calls for forte.”

“All the same,” answered the manager, “make it thirty-five.”—Sphere.

## SODER-HUECK

THE EMINENT GERMAN CONTRALTO, famous for her correct voice placement and tone development, is open for a limited number of engagements. Singers prepared for Church, Concert, Opera. Celebrated Garcia Method taught.

Metropolitan Opera House, 1425 Broadway, New York Phone 6321 Bryant

**Charles BOWES** Vocal Instruction  
Returning to New York in October  
Address: Care of Musical Courier

## HERBERT FRYER

The Distinguished English Concert Pianist  
In America the Whole Season 1914-1915  
For Engagements, Etc., Address

WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, New York

## LERNER

Distinguished Russian Pianist  
FOURTH AMERICAN TOUR 1914-15 NOW BOOKING

Management, London Charrton, Carnegie Hall, New York. MASON & HAMLIN PIANO

## MADAME ANITA RIO

CELEBRATED AMERICAN PRIMA DONNA SOPRANO

after six years of operatic successes in Europe, will return to this country in September for Concert and Oratorio Engagements.

Management - MUSIC LEAGUE OF AMERICA, HOWARD E. POTTER, Business Manager  
AEOLIAN HALL - NEW YORK

## ALF KLINGENBERG

Pianist

Rosenbach-Klingenberg  
School of Music

## Mabel McKinley

SOPRANO

Pupil of  
ISADORE LUCKSTONE

Concert Recital  
Oratorio

For open dates and other  
information, address

The Musical Courier, 437 Fifth Ave., N. Y.





## YVONNE DE TRÉVILLE TO GIVE NEW YORK RECITAL.

**"Three Centuries of Prime Donne," a Unique Costume-Song-Recital to Be Heard in Manhattan and Brooklyn During Early November—Coloratura Soprano's Brilliant Western and Pacific Coast Tour.**

Yvonne de Tréville, the coloratura soprano, is to give her unique costume-song-recital, "Three Centuries of Prime Donne," in New York early in November. Because of the tremendous success which was attained by this charming artist on her 1914 Western tour, during which she was heard as far West as the Pacific Coast, Mlle. de Tréville has been persuaded to give the same program in New York at Aeolian Hall following her recital at the Brooklyn Academy on November 4, under the auspices of the Brooklyn Institute of Arts and Sciences.

"Three Centuries of Prime Donne" the recital is called, and it is probably the most unique and attractive performance of its kind given in this country in recent years. The program is divided into three parts. In the first, which represents the Eighteenth Century, Mlle. de Tréville impersonates Mlle. de Maupin (period, Louis XIV); in the second, the Nineteenth Century, she resembles Jenny Lind (period, 1850); in the third part, the Twentieth Century, she is her own self, Yvonne de Tréville. In each part of the delightful program one is taken back to that particular period and treated to a rare entertainment that holds the close attention of the audience from start to finish. Wherever Mlle. de Tréville has been heard she has aroused great enthusiasm, and the merited praise bestowed upon her by the press has been remarkable, indeed.

It was only after months of preparation, reading the eighteenth and nineteenth century literature, as well as making innumerable sketches for the beautiful costumes worn by herself and her pianist, that Mlle. de Tréville finally evolved this unique costume-recital, "The Three Centuries of Prime Donne," which, historically correct in its minutest detail, as the Evanston, Ill., News said after the first performance, "constitutes the most novel and delightful vocal offering of recent years."

After the "première," Mlle. de Tréville made a detour from her Western tour, to appear in New Orleans, where

brought into play, the audience enjoyed a series of sweet thrilling tone effects and coloratura flights."

The Daily Picayune found that "A costume-recital was billed and proved to be a most interesting event. Mlle. de Tréville, who, by the way, is a very pretty and vivacious woman, is gifted with a voice of great range and flexibility and wonderfully cultured. She is a most artistic singer and absolute mistress of all the technical details that go to make a perfect coloratura."

In Los Angeles the Daily Times said that the program was "diversified, attractive and well executed by a young woman of fine understanding, superior training and charming personality. She, to a technic of remarkable finish, and enunciation always clear in English, French or German, adds a convincing expression and action quite novel on the concert stage."

The critic of the Los Angeles Express found Mlle. de Tréville's recital "highly interesting from the standpoint of delightful program-making as well as because of its charmingly artistic interpretation. The most exacting vocal composition extant was handled with a poise, surety, ease and finish that not only enthused the audience, but which proved the singer among the foremost concert artists ever heard here. The singer herself possesses a charm of personality that adds immensely to her work."

San Francisco added its commendations to those of Southern California, and the Examiner, in one article, said "her voice is a coloratura soprano of unusual quality whose middle register and lower tones have the richness of a contralto," and later on said that the famous coloratura soprano "delights by selections that show her at her best, in one of the most delightful musical treats ever enjoyed in this vicinity. Mlle. de Tréville's voice aroused enthusiasm among her hearers."

With many appearances in the smaller Western cities de Tréville's party continued its successful tour to Portland, Ore., where The Oregonian pronounced her concert a "triumph of artistry, exquisite grace and voice." In this critic's opinion "Mlle. de Tréville is splendidly equipped vocally, temperamentally and intellectually." He says "her voice is a lyric soprano of fine sparkling quality and it has been trained to the edge of surpassing excellence. She sang up to F in altissimo with glorious effect, in six languages, and won out in all interpretations."

In Seattle, where a most enthusiastic audience greeted her, the critic of the Times voiced the consensus of opinion when he wrote that "It has been many a day since a Seattle audience of concert goers was privileged to hear the art of coloratura singing in all its perfection, such as was exemplified last night at the costume-song-recital of Yvonne de Tréville."

The Seattle Town Crier said "Yvonne de Tréville came, sang and conquered! She proved herself an artist of the first rank and a triumphant rival of all the great coloraturas who have been heard here. Of no less appeal was the gracious personality and beauty of Tréville. A great artist endowed with all of nature's gifts."

On a flying trip from the mainland to Honolulu the prima donna sought and found new kingdoms to conquer, and the headlines of the Star-Bulletin, after her first appearance, were: "Coloratura at Its Best Shown by de Tréville." "Gifted Soprano Has Golden Voice!"

"Her costume effects proved immediately popular." The trans-Pacific critics found that "her voice is finely trained, marvelously flexible and its tones agreeably musical, of remarkably pure beauty, and through all are the joy of youth and healthful vigor. An exquisite voice united with charming manner and both dramatic and mimetic ability."

The whole winter's tour was one of triumphant success! Contrary to the ideas of many persons, viz., that modern composers seldom write for the coloratura soprano,

Mlle. de Tréville closes her program with Richard Strauss' aria from "Ariane Auf Naxos," which has never been given in America before.

The program of Mlle. de Tréville's unique costume-song-recital, "Three Centuries of Prime Donne," follows in its entirety:

### PART FIRST—EIGHTEENTH CENTURY.

Mlle. de Maupin (Period, Louis XIV).

Menuet Chanté .....Lulli (1633-1687)  
L'Amour Est Un Enfant Trompeur.....Martini



YVONNE DE TRÉVILLE AND HER ACCOMPANIST, EDITH BOWYER WHIFFEN, ARE AS GOOD FRIENDS AS ARTISTIC COMPANIONS. Mlle. de Tréville is seated at the harp.

Phyllis .....Anthony Young  
Pastorale .....Henry Carey (1690-1743)

### PART SECOND—NINETEENTH CENTURY.

Jenny Lind (Period, 1850).

Thema e Variazioni.....Proch (1809-1874)  
Scandinavian Folksong No. 1.  
Scandinavian Folksong No. 2.  
Scandinavian Folksong No. 3.  
Mad Scene from Camp of Silesia.....Meyerbeer (1791-1861)  
(Composed for Jenny Lind.)

### PART THIRD—TWENTIETH CENTURY.

Yvonne de Tréville.

Air from Louise.....Charpentier  
Chanson Provençale .....Dell'Acqua  
(Arranged for Mlle. de Tréville by the composer.)  
My Garden .....Mary Carr Moore  
(Composed for and dedicated to Mlle. de Tréville.)  
Thistle-down .....Charles Wakefield Cadman  
(Composed for and dedicated to Mlle. de Tréville.)  
Auf der Bleiche.....Bungert-Carmen Sylva  
(Arranged for Mlle. de Tréville by Her Majesty, the Queen of Roumania, Carmen Sylva.)  
Aria from Ariane Auf Naxos.....Richard Strauss

### Marion Green on St. Louis Orchestra Tour.

Appended are some press encomiums paid Marion Green during his tour with the St. Louis Orchestra last spring:

Marion Green, baritone, made a splendid impression; he is one of the greatest artists who has ever appeared in Birmingham.—Birmingham (Ala.) Age-Herald, May 7, 1914.

In Marion Green's singing of the crystalline aria from Haydn's "Seasons" one is reminded of Bispham in his breadth of conception, ease of tonal diction and wonderful breath control and phrasing. In his encore he was inimitable in a dialect song of Carpenter, "Don't Cease." Meridian has added a new name to her list of musical favorites, and in Marion Green's singing has had a new and great pleasure.—Meridian (Miss.) Dispatch, May 8, 1914.

Marion Green was the vocal soloist and was successful in his aria from Haydn's "Seasons." He possesses a good vibrant baritone. He was forced to grant an encore.—New Orleans Item, May 9, 1914. (Advertisement.)

Botho Sigwart's opera, "Sons of Euripides," will not be performed in Stuttgart this month, as had been planned.



YVONNE DE TRÉVILLE AS JENNY LIND, WITH A LOCAL MANAGER.

the Times-Democrat said "her program, which had been selected with great judgment, revealed the fact that she is possessed of a singularly charming voice of delightful clarity and flexibility. Whenever her upper notes were



Myrtle

# ELVYN

## RENOWNED AMERICAN PIANISTE

Now Booking For American Tour 1914-1915

Concert Direction, HARRY CULBERTSON, Fine Arts Bldg., Chicago  
KIMBALL PIANO USED



# HINSHAW

## Metropolitan Opera B A R I T O N E

Berlin Wagner Ring Festival,  
June 23rd to Aug. 21st

## American Tour DECEMBER TO JUNE

Management R. E. JOHNSTON  
1451 Broadway, N. Y.

**MARGARET HARRISON** SOPRANO  
68 West 56th Street New York

**DONALD CHALMERS** BASSO  
Address for the Summer  
29 Ocean Parkway, Ocean Grove, N. J.  
RECITALS ORATORIO OPERA

**EVAN WILLIAMS** TENOR  
Akron Ohio  
Management: THE WOLFSOHN MUSICAL BUREAU

**Horatio Connell** BASS BARITONE  
Management: HAENSEL & JONES, AEOLIAN HALL, NEW YORK

**SPOONER** TENOR  
255 West 57th St., New York City  
Phone, 6510 Columbus

**GENEVIEVE FINLAY-STEWART** DRAMATIC CONTRALTO  
HAENSEL & JONES Aeolian Hall, New York

**THOMAS FARMER** Baritone  
Engaged for St. Paul by Handel Society, London, May 12th  
Management: Concert Direction M. H. HANSON, 437 Fifth Avenue New York

**PAUL DUFALT** TENOR  
Address 239 West 23rd Street Tel. 7731 Chelsea

**CAROLL BADHAM PREYER** TEACHER OF SINGING—Italian Method (Lamperti diploma)  
Studio: 27 West 57th Street Tel. Columbus 1123

**George GARRE** TENOR  
15 East 10th St. Tel. 2927 Stuyvesant New York

**Christine MILLER** Contralto  
Personal address: 1603 Heberton Ave., Pittsburgh, Pa.  
Management: HAENSEL & JONES, Aeolian Hall, New York

**REINALD WERRENATH** BARYTONE

Management: THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

**EDGAR STILLMAN-KELLEY** STEINWAY HALL, NEW YORK, N. Y.

**DAVIDSON** PIANIST  
Management: WALTER ANDERSON  
171 West 57th Street New York

**Joseph Baernstein Regneas** TEACHER OF SINGING  
Telephone Schnyler 3786 Studio, 133 W. 60th St., New York

From the first rudiments of tone placing to artistic finishing for Concert, Oratorio and Opera

**Olga von Türk-Rohn** SOPRANO  
"Europe's Famous Song Bird"  
Season 1914-15 Now Booking  
Management: Metropolitan Musical Bureau, New Brunswick, N. J.

**CECIL FANNING** Baritone  
**H. B. TURPIN** Accompanist  
Having returned from a year of concert giving in Germany, Italy and England, are  
NOW AVAILABLE FOR RECITALS IN AMERICA  
Address: H. B. TURPIN, Dayton, Ohio

### Simons' Copenhagen Visit.

Mr. and Mrs. Otto T. Simon, when they were in Copenhagen, on July 31, sent to the MUSICAL COURIER a postcard which reached these offices on September 3, 1914, after being en route one month and five days owing to war conditions. At the present time Mr. and Mrs. Simon are in America, having arrived here about a fortnight ago.

The Simons, while in Copenhagen, paid a ten day visit to Asger Hamerik, the Danish composer. He lives in a beautiful villa just outside of Copenhagen. Mr. Hamerik should be known to Americans, for he gave the best years of his life to the awakening and stimulating of musical art in America. He is an interesting figure as a link between the new and the old. He was for a number of years the pupil of Hector Berlioz, and also studied the piano with Hans von Bülow. He has composed a number of interesting suites and symphonies and has personally directed concerts of his own composition in Vienna, Berlin, Leipzig, Milan and other musical centers.

His choral works display unusual gifts and his "Requiem Mass" for six part chorus throughout and contralto soloist is a composition impressive in its effect and spirituality. The wonder is that it is not more often heard in America, where Otto T. Simon assisted in its first rendition some years ago.

Asger Hamerik has an imposing position in Scandinavia, and is known there in music as one of the nestors of its art. He received the Order of the Dannebrog last



ANDERSEN MONUMENT AT COPENHAGEN.

year in honor of his accomplishments and of his seventieth birthday.

The photograph herewith shown is that of the statue of Hans Christian Andersen, to whom all musicians should be grateful as one of the most unique influences on the imagination of childhood.

### Mrs. A. M. Virgil Makes Another Tour.

Mrs. A. M. Virgil is again touring New York, Pennsylvania and Indiana, adding a few cities in Kentucky to her former itinerary. She is accompanied by Marion Blair, who went part of the way with her on the first trip. Since the summer session at the Virgil Piano Conservatory closed Mrs. Virgil has been enjoying a pleasant vacation at Bronte, in the vicinity of Toronto, Can. She described vividly the quaint old village of Bronte and its naphtha launch fisherman.

But with her characteristic energy she felt impelled to start out again in the interest of music and a higher grade of teaching. She writes that she is highly pleased by the cordial receptions she meets with wherever she stops. Those who are unacquainted with Mrs. Virgil's work found Miss Blair's playing a revelation; those who heard Misses Scovill and Lipp during the other tour were pleased to note that she did not exploit merely one prodigy, but had other players who were doing equally well.

Mrs. Virgil is expected back to New York shortly to open the fall term, which begins September 28.



## SOUSA AND HIS BAND

"HEARD THE WORLD AROUND"

Office: 1 West 34th Street  
Telephone 6128 Greeley

## Alexander BLOCH

CONCERT VIOLINIST

Management, Foster & David, 500 Fifth Avenue, New York

## KIDD KEY CONSERVATORY SHERMAN TEXAS

Mrs. Richard has been made Director in the Conservatory and is assisted by an able corps of teachers. Dandeson Metzger has also been added to the Conservatory faculty. For catalogue address

MRS. L. A. KIDD KEY

## INEZ BARBOUR SOPRANO

Concert-Recital-Oratorio  
Management: Wolfsohn Musical Bureau, 1 West 34th St., New York



## FLORENCE AUSTIN

America's Violinist

Season 1914-1915 Now Booking

Address:  
THOMAS McGRATH, 139 East 34th St., New York  
Phone Murray Hill, 2239

**CATHERWOOD** SOPRANO and TEACHER  
Fowler Apartments, 1110 W. Washington Street  
Los Angeles, Cal. Phone 20584

## MARIE KAISER SOPRANO

Management: WALTER ANDERSON, 171 West 57th St., New York

## MARGARET SHIRLEY

Soprano

Available for Concerts: Recitals, Musicales

IRISH BALLADS A SPECIALTY

Exclusive Management: ANNIE FRIEDBERG, Metropolitan Opera House Bldg., New York

## FRANCES ALDA SOPRANO OF THE METROPOLITAN OPERA CO.

Assisted by Gutta Cassini, Cellist, and Frank La Forge, Pianist

SEASON 1914-15 NOW BOOKING

Exclusive Management for Concerts: R. E. Johnston, 1451 Broadway, New York City

Baldwin Piano Used

## Dramatic Mezzo Soprano SARA HEINEMAN

Concerts and Recitals also Southern Folk Songs in Costume  
In Europe During Summer  
Mail to Musical Courier 437 Fifth Avenue

### Baroness Evans

## Von KLENNER

America's Representative of the  
GREAT GARCIA VOCAL METHOD

Grand Prix—Paris Exposition, 1900. Summer School—Point Chateau  
qua, Chautauque Lake, N. Y. June 25th to Aug. 27th, 1914.  
Tradition Languages Repertoire Diction Special Courses  
for Teachers. Address, New York Studio, 952 Eighth Avenue

## THE PHILHARMONIC SOCIETY OF NEW YORK

1914 Seventy-Third Season 1915

JOSEF STRANSKY, Conductor

### SUBSCRIPTION SERIES:

New York, Brooklyn, Baltimore  
and Washington.

### TOURS:

New England, New York State,  
Canada, Middle West, South

Prospectus on application to

FELIX F. LEIFELS, Manager Carnegie Hall, NEW YORK



## MARIE SUNDELIUS Soprano

Exclusive Management  
GERTRUDE F. COWEN, 1425 Broadway, New York

## MME. GRACE HALL RHELDACFER

SOPRANO  
624 9th Ave., MUNHALL, PITTSBURGH, PA.

## Florence Hinkle

....SOPRANO....  
Management, The Wolfshank Musical Bureau, 1 West 34th St., New York

## BYFORD RYAN

Three Years Leading Tenor, Opera Comique, Berlin  
Vocal Studio: 28 West 63rd Street - New York

Lionel Robsart  
Opera Tenor  
Instructor to the Profession, Hotel Woodward, N. Y.

## ADELAIDE GESCHIEDT

DRAMATIC SOPRANO  
Instructor of the Miller Vocal Art Science and The Art of Singing  
817 Carnegie Hall Tel. 1330 Columbus

## JOHN THOMPSON AMERICAN PIANIST

IN AMERICA SEASON 1914-1915  
Management, ROBERT P. STRINE, Estey Hall, Philadelphia

## Miss LEGINSKA

Hotel Grosvenor, Seventh Ave. and 56th St., New York, Tel. 999 Columbus  
"One of the most remarkable women pianists now before the public."—N. Y. Tribune, April 22, 1914.

## HELEN BIXBY WETZEL

Coloratura Soprano  
Now appearing with several Italian Grand Opera Companies. MILAN, ITALY

## GERMAINE SCHNITZER

THE FAMOUS AUSTRIAN PIANIST  
In America Season 1914-1915  
Direction: R. E. JOHNSTON, 1451 Broadway, New York City  
BALDWIN PIANO



## LESLEY MARTIN, Bel Canto

STUDIO: 1425 Broadway, New York  
SINGERS — Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcheson, George Bemus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

## Season 1914-15 LOUIS SIEGEL

Violin Virtuoso  
FIRST AMERICAN TOUR  
Management: R. E. Johnston, 1451 Broadway, New York

## 1914-15 SEASON 1914-15 GRACE POTTER PIANIST

MARIE HERTENSTEIN PIANIST  
FRANCIS MACMILLEN VIOLINIST  
Exclusive Management S. E. MACMILLEN, 615 Candler Bldg., 229 West 42nd St., New York. Phone Bryant 6529

## Oscar Saenger TEACHER OF SINGING

From the rudiments of tone placing to artistic finishing for concert, oratorio, recital and opera. Teacher of famous Opera and Concert singers, among whom are:

Mme. Marie Rappold, soprano; Miss Florence Hinkle, soprano; Miss Mabel Carrión, soprano; Miss Helen Warren, soprano; Mme. Bernice de Pasquill, soprano; Mr. Rudolf Berger, tenor; Mr. Heinrich Hessel, tenor; Mr. Orville Harrold, tenor; Mr. Paul Althouse, tenor; Mr. John Young, tenor; Miss Lila Robeson, contralto; Miss Mildred Potter, contralto; Miss Kathleen Howard, contralto; Mme. Josephine Jacoby, contralto; Miss Sibyl Conklin, contralto; Mr. Henri Scott, basso; Mr. Allen Hinchley, basso; Mr. Louis Kreidler, baritone; Mr. Albert Wiederhold, bass-baritone; Mr. Leon Raine, basso.

TEL. 687 LENOX STUDIO: 6 EAST 81st ST., NEW YORK  
Resume Teaching October 1st.

## Seagle Sails September 10.

Word has just been received from Oscar Seagle that he plans to sail for New York on September 10. His representative writes that some of the Bramber colony have departed, but there are many left yet who will sail some time



Copyright, 1914, by Victor Georg.  
OSCAR SEAGLE.

in September, and adds: "We are not rushing things because of the war."

Seagle is booked for an extended American tour, which will begin early in the fall and continue throughout the entire season.

## Adele Bowne at Home.

Adele Bowne-Kirby, the young lyric soprano, and her husband, the noted architect, Henry Philip Kirby, are pictured herewith on their lawn, at their beautiful home in South Orange, N. J. They were booked to sail on the steamer Hamburg for Naples, September 12, planning to remain two months at their villa at Capri, Italy; then they planned to go to Paris, and Mme. Bowne expected to coach



ADELE BOWNE-KIRBY AT HOME.

again with Trabadello, but as she says, "This fiendish war makes it look as if we shall have to abandon our plans."

## Real Melody.

"A cross between a hymn and a comic song," was a policeman's description of a toper's melody in Chesterfield (England) marketplace.—Fort Madison (Ia.) Evening Democrat.

# Steinway Fame Has Encircled the World

Wherever love of music prevails—in the palace of Old World royalty, in the mansion of aristocracy, in the home of the true music lover everywhere—the

# Steinway

is known and preferred above all other pianos. Supremacy of tone and workmanship has achieved this international renown, and four succeeding generations have faithfully upheld the art ideal which produced the first Steinway.

When you buy a Steinway you buy the Standard Piano of the World.

## STEINWAY & SONS

Steinway Hall

107-109 East 14th St., New York  
SUBWAY EXPRESS STATION AT THE DOOR

Represented by the Foremost Dealers Everywhere

FOUNDED JANUARY, 1880



ESTABLISHED  
BY  
MARC A. BLUMENBERG

PUBLISHED  
EVERY WEDNESDAY  
BY THE

**MUSICAL COURIER COMPANY**  
(Incorporated under the laws of the State of New York)

LOUIS BLUMENBERG, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St. New York

Cable address: Pegajar, New York

Telephone to all Departments 4292, 4293, 4294, 7357 Murray Hill

LEONARD LIEBLING - - - - - EDITOR  
H. L. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1914.

No. 1798

## OFFICES AND REPRESENTATIVES

### MIDDLE WEST DEPARTMENT—

Chicago Offices, 615 to 625 Orchestra Building,  
Rene Devries, General Representative, in charge.

### UNITED STATES AND CANADA

**BOSTON**—Blanche Freedman, 106 Hemenway St., Suite 10. Phone: B. B. 5554.  
**SAN FRANCISCO**—Alfred Metzger, Rooms 1009-1010, Kohler & Chase Building, 20 O'Farrell Street.  
**PHILADELPHIA, PA.**—Harold Parry Quicksall, 8719 Windsor Place.  
**PITTSBURGH, PA.**—Hollis Edison Davenny, 5012 Friendship Ave., E. E.  
**ST. LOUIS, MO.**—Ernest R. Krueger, Musical Art Building, St. Louis, Mo.  
**ST. PAUL, MINN.**—Johnson McClure Bellows, Musical Editor of St. Paul Dispatch and Pioneer Press.  
**MINNEAPOLIS, MINN.**—Miss Ruth Anderson, 49 So. Eighth St.  
**LOUISVILLE, KY.**—Katherine Whipple-Dobbs, 425 Fourth Avenue.  
**COLUMBUS, OHIO**—Miss Emily Church Benham, 1299 Bryden Road.  
**BUFFALO, N. Y.**—Cora Julia Taylor, 819 Richmond Avenue.  
**NEW ORLEANS**—Harry B. Leeb, Box 79.  
**LOS ANGELES**—Mrs. Jane Catherwood, 1110 W. Washington St.  
**KANSAS CITY**—Genevieve Lichtewalter, 500 Studio Bldg.  
**CINCINNATI**—Mrs. Jessie P. Tyree, 9 The Westmoreland, Mason St., Mt. Auburn.  
**OMAHA**—Jean P. Duffield, 205 Boyds Theatre.  
**LINCOLN, NEB.**—Mrs. E. R. Luce, 1614 O St.  
**PROVIDENCE, R. I.**—William Place, Jr., Jackson Bldg.  
**DES MOINES**—Mrs. Caroline Young Smith, 1092 21st Street.  
**DENVER**—Mrs. Dolores Reedy-Maxwell, 1516 Milwaukee St.  
**PORTLAND, ORE.**—John R. Outman, 445 Sherlock Bldg.  
**WICHITA, KANS.**—Ralph Brokaw, 100 East 3d St.  
**VICTORIA, B. C.**—Miss May Hamilton, 324 Michigan St.

### EUROPEAN

**BERLIN, W.**—Arthur M. Abell, Jenaer St. 21.  
Cable Address: Abell, Wilmerdorf, Berlin.  
**PARIS**—H. O. Osgood, 43 Boulevard Beauséjour.  
**LONDON**—H. O. Osgood, Swiss Cottage, 16 Adamson Road, N. W.  
in charge. Telephone: 5379 Hampstead "In Charge."  
**DRESDEN**—Mrs. E. Potter-Frisell, Eisenstrasse 16.  
**MUNICH, GERMANY**—Miss Alice L. Bryant, Finken Strasse 2.  
**VIENNA**—Frank Angold, Florianigasse 60.  
**MOSCOW, RUSSIA**—Ellen von Tidebühl, Arbatte, 34 Deneschny.  
**ROME, ITALY**—Mrs. Dolly Pattison, 9 Piazza di Spagna.  
**STOCKHOLM, SWEDEN**—Louise Upling, Roslagsgatan 10.  
**LIVERPOOL, ENGLAND**—W. J. Bowden, 22 Fern Grove.

For the names and addresses of correspondents and representatives not in this list, apply to main office.

### SUBSCRIPTIONS: (In Advance)

United States.....	\$5.00	Canada.....	\$6.00
Great Britain.....	£1 5s.	Austria.....	30 kr.
France.....	31.25 fr.	Italy.....	31.25 fr.
Germany.....	25 m.	Russia.....	12 r.

Single Copies, Fifteen Cents, at newsstands.  
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.  
New England News Company, Eastern Distributing Agents.

### ADVERTISING RATES:

On reading page, per inch,	per year.....\$400.00	Front pages, per issue.....\$500.00
On advertising page, per	inch, per year.....200.00	Line (agate) rate on read-
Column rate, per issue.....150.00	ing page, per issue.....1.00	Line (agate) rate on ad-
Full pages, per issue.....400.00	vertising page, per issue......50	

THE MUSICAL COURIER EXTRA  
Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

The Paris Opera Comique has been turned into a hospital, with a bed in each loge.

Wagner opera has been banished from Russia. It is no new thing for Wagner to be banished, but somehow he always seems to come back.

Caruso denies in a Milan newspaper that he is the author of any book on singing or that he has any connection whatsoever with such a publication.

About \$12,500 has been raised for the Wagner monument in Dresden, but no further steps are to be taken toward its completion until after the war.

The Wolfsohn Musical Bureau has received a cablegram from Pasquale Amato, baritone of the Metropolitan Opera Company, stating that he will sail from Genoa, September 26.

Gabriel Dupont, the composer, is reported to be dead. He was thirty-six years old and began his career by winning the Sonzogno prize with his opera, "La Cabrera." He also wrote "La Glu," produced at Nice, Brussels, etc.

A cable received by Mason & Hamlin informs them that Harold Bauer, concluding his brilliant Australian season, was on his way to Honolulu, where he was to play on September 6, thereafter going to San Francisco and thence to New York.

According to all appearances there will be only one grand opera company west of New York this season, and that is the San Carlo organization, which will open its season, October 5, in St. Louis and thereafter visit the larger cities all over the country.

Next Monday evening the first gun in the local musical campaign—a peaceful one, let us hope—will be fired when the Century Opera opens its doors with a performance of "Romeo and Juliette." The proceeds are to be devoted to the benefit of the Red Cross Society.

Although the cable is not signed, which is somewhat strange owing to the very stringent censorial restraint, a message just received by the Concert Direction M. H. Hanson from Bologna, Italy, is almost certain to emanate from Ferruccio Busoni, as Busoni has a residence in Bologna, the home of his orchestra. The cable says: "Myself and family safe here. Arranging now to sail for America by early boat. Trust there is no war in America; it is terrible over here."

It is more than likely that there will be no MacDowell Festival at Peterborough, N. H., next summer. To a representative of the MUSICAL COURIER Mrs. MacDowell said last week: "These festivals have grown so important that after each one we need time for readjustment. The practical problem of financial support, the housing and caring for our visitors, the possibility of a more adequate hall—all this needs time and thought. Under the conditions, I feel that we should allow an interim of one summer before giving another festival."

Last week the MUSICAL COURIER printed a statement to the effect that Mr. Tirindelli would conduct the Cincinnati Symphony Orchestra concerts until the return of Dr. Kunwald from Europe. It appears, however, that while such a rumor was current in Cincinnati, it was not founded on fact, and a letter received by the MUSICAL COURIER from the office of the Cincinnati Symphony Orchestra Association says that no steps have been taken to secure a substitute for Dr. Kunwald, "for in the latest advice received from him we were assured that Dr. Kunwald would be in Cincinnati on schedule time, therefore there has been no occasion for making the

arrangement spoken of as a fact in your columns." The MUSICAL COURIER is glad to be able to set this matter right.

A. L. Guille, the tenor, and formerly a member of Mme. Patti's concert company, is reported to have died in want at a county hospital in California.

A letter received in New York by way of Copenhagen, from Rachmaninoff, tells that the young composer has been called to the front to serve under his country's colors.

Among the soloists engaged for the St. Paul series of concerts by the Minneapolis Symphony Orchestra are McCormack, Busoni, Schumann-Heink, Rudolf Ganz, Mildred Potter, Helen Stanley and Julia Claussen.

Published exclusively in the Morning Telegraph was the news last Tuesday that the Metropolitan Opera is to open its season here, November 16, with "Carmen," sung by Farrar, Caruso, Bori and Amato, and conducted by Toscanini.

Boston is to have an opera season, after all, but a minor one, beginning October 5 in the Boston Theatre. The promoters are W. H. Leahy and Alexander Bevani, and the singers will include Blanche Hamilton Fox, Alice Gentle and Miriam Ardini. Arturo Bovi, formerly of the Metropolitan Opera House, has been engaged as the leader.

Philadelphia makes known that it does not purpose to be without grand opera this winter, even though the regular Chicago-Philadelphia Opera is in a state of suspension, owing to the war. Rumor says that an independent organization may be formed, made up of soloists and choristers now available in this country and of foreign women artists whom war has left without occupation."

Reports that the London Promenade Concerts intended to boycott German music (see letter of Louis Blumenberg on another page) now are found to have been based on a misconception, as the changes made in the opening programs were merely matters of chance. The management of the Promenade series announces officially that there will be no discrimination shown against the German, Austrian and Hungarian composers. This move is in good taste and quite in keeping with the sensible and fair minded spirit of the English nation.

The long lost manuscript score of "Rheingold," which has just been found in the Wahnfried archives at Bayreuth, now is demanded by the administrative department of the royal house of Bavaria, as the valuable document belonged to King Ludwig and had been borrowed by Wagner from the Royal Library and never returned by him. Some years ago the Munich Royal Opera began an investigation regarding the whereabouts of the missing score, but did not press the matter very energetically at the time. The government's direct representatives, however, seem to have been more urgent, and doubtless they will recover the manuscript.

As already mentioned in the MUSICAL COURIER, the Chicago Opera will not resume its performances this season. The following announcement was given to the press and subscribers by Bernhard Ulrich, business manager of the company: "Owing to the state of war now existing in Europe and our inability by reason thereof to secure the artists and organization necessary and proper to present and give grand opera as contemplated and announced, the board of directors have determined to release all subscriptions for season seats made for the season 1914-15, with the understanding, however, that all subscribers have the right of preference to the seats now subscribed for upon resumption of grand opera by the company."



# LOUIS BLUMENBERG WRITES.

## Belated Letter from President of Musical Courier Company Tells of Musical Conditions in London During War Times—He Meets Many American Artists—Works by German Composers Barred at Queen's Hall Concerts—Wagner Is Taboo.

London, August 18, 1914.

The war in Europe will have a very disastrous effect on all musical enterprises here. It is almost certain that most of the opera houses will be closed, and concerts will be abandoned.

In Germany and Austria there will be no one to handle the stage or scenery. Every able bodied man is serving in the army. Thousands of singers will be without engagements. Instrumental soloists are in the same dilemma. No one who has not been on the spot during the first days of the announcement of hostilities can conceive what dismay the news brought to the people in the musical profession. Several instances came to my immediate attention. Heinrich Hensel, the great Wagner tenor, who was to open his season at Hamburg during August, was in Belgium at the outbreak of the conflict and could not hear from Hamburg. He was touring with his wife in his motor and fearing that the machine would be confiscated he managed to store it away and proceeded to Antwerp in the hope of being helped across the border to Germany through the intercession of government officials. This was a week ago. Where Hensel is at present no one knows.

Godowsky and his family were at Middelkerke, a small Belgian town, intending to remain all summer. It became dangerous for him to stay there as he occupies an Austrian government position, being head of the Meisterschule at Vienna. He and his family fled to London, where they may have to remain until the war is over. The Meisterschule consequently will not be able to have his services and may possibly not open.

As there are no authentic reports I cannot give the details of what happened at Bayreuth. However, the festival closed suddenly and the Salzburg Festival did not open and all the artists were fortunate in not going there.

John McCormack, who made a tremendous hit at the Kursaal in Ostende recently, was about to leave for Salzburg when he received a wire from Lili Lehmann which simply said, "Do not come."

The remarkable young pianist, Irene Eneri Garainoff, who was at Godowsky's in Belgium, fled to Norway. She is a Russian and that was cause suffi-

cient for her disappearing. Thousands of orchestra players are off to the war, so that alone will prevent opera giving.

I am not informed as to the whereabouts of Kreisler and Thibaud, but it is reported that these artists are with their regiments. If that be so it will affect the musical season in the United States as these virtuosi are booked for many concerts. Burmester may be among the soldiers.

Our American managers, Haensel and Jones, Loudon Charlton, M. H. Hanson and C. A. Ellis must be doing some worrying just now. I have been trying to get into touch with these artists and will be glad to inform their managers should I have any definite information.

As I am writing this the report reaches me that two of Ysaye's sons have been killed. It is to be hoped that such is not the case. Ysaye has three sons in the army.

As it is impossible here to get news from Germany, I cannot state the whereabouts of Dr. Karl Muck or Josef Stransky. Dr. Kunwald was in Vienna just before the outbreak of the war.

Many of our American musicians are here trying to find accommodations for sailing to the United States. Leo Schulz succeeded in getting here out of Germany, and his having his cello with him saved him. Sigmund Herzog, the New York pianist, is here; so is Ferdinand von Inten. Others are Sara Hayman, the soprano; Leon Rice, the tenor; Archer Gibson, the organist; Harry Rowe Shelley, Victor Maurel, Elizabeth Leonardo, Mme. Jomelli.

All the New York managers managed to get back to their home headquarters, but whether they will succeed in bringing their artists over there remains to be seen. Among those who will go to the United States owing to the impossibility of filling engagements here is Loretta del Vallé, with the high colorature voice. She is at present working strenuously on the American Committee (at the Savoy Hotel) for the relief of stranded Americans, where there are hundreds of our fellow citizens to be seen daily.

The daily papers in the United States have given

the news about the wonderful work done by the American Citizen's Committee, so it is superfluous to go into details. Nevertheless, I cannot refrain from calling attention to the indefatigable activity of Theodore Hetzler, vice-president of the Fifth Avenue Bank in New York, who is chairman of the American Citizens' Committee. The wonderful manner in which Mr. Hetzler has handled the difficult problem is truly commendable. Disraeli once said there is nothing like being on the spot, or words to that effect. Certainly Mr. Hetzler was the right man and on the spot.

The Promenade Concerts at Queen's Hall opened for the season on August 15; however, the program which was announced in advance was altered at the last moment, and compositions by German composers were eliminated. The Wagner program for the following evening was abandoned and some Russian composers substituted. The musical conditions in England will be as deplorable as on the Continent. All of the proposed festivals have been canceled, and this will naturally be a great financial loss to many singers.

The Concert Direction Daniel Mayer has had a number of cancellations from places where their artists were to have appeared. A number of bookings at Steinway Hall here are being countermanded. Altogether, the European musical season of 1914-15 seems hopeless.

As to the opera season in London, it is impossible at present to state what will take place.

Katharine Goodson, who will make another tour in America, is booked to sail in December. Her European tour, which was to have taken place in the autumn, cannot be made. Altogether, Katharine Goodson has to forego twenty-nine concerts on the Continent.

It is fortunate for England that hostilities did not begin later in the year, as many families send their children to the Continent to schools and conservatories which open in the autumn. As to American students, they will not be able to go to Europe at present, and consequently our teachers and conservatories in the United States will have a very busy season.

LOUIS BLUMENBERG.

## OUR NATIONAL ANTHEM.

"The Star Spangled Banner," revised and enlarged from the Report on the above and other airs issued in 1909, by Oscar George Theodore Sonneck, chief of the division of music of the Library of Congress. Published by the Government Printing Office, Washington.

In this volume of 115 pages and twenty-five double-page plates, Mr. Sonneck goes exhaustively into the history and the origin of the tune that now is considered to be the national anthem of the United States.

He shows that the song has had a long and steady growth in popular favor and that it did not leap into instant popularity, as is so often stated by enthusiastic journalists.

He says: "One of the popular legends is that Key's poem with its music spread like wildfire be-

yond Baltimore, and in a short time became a national song. The popular mind seems to consider it a blemish, a reflection on the intrinsic merits of a song or any other work of art if it does not obtain immediate popularity, and writers who cater to the tastes and prejudices of the multitude do not hesitate to amputate the facts accordingly. "The Star Spangled Banner" rather gains than loses in merit if the silly anecdotes of its wildfire progress are not heeded, and if we adhere to what is still common knowledge among the older generations, namely, that "The Star Spangled Banner" was not rushed to the front of our national songs until the Civil War. Before that time its progress as a national song had been steady but comparatively slow, as anybody may see who follows its career through the American song collections. . . . The plain truth of the mat-

ter is that "The Star Spangled Banner" was slow in gaining popular consideration equal to that accorded to "Hail, Columbia" and "America." It took two wars, first the Civil War and, some thirty years later, the Spanish War, to crowd other national songs into the background in favor of "The Star Spangled Banner."

Mr. Sonneck says in his Introduction that "research in musical history, in common with every other kind of historical research, aims solely at the orderly establishment of facts and the logical interpretation of available facts. Such facts or the conclusions from such facts may not always be welcome, but the historian is or should be a seeker after historical truth, often enough stranger and more romantic than fiction. He should never allow possible preferences of his compatriots or his personal

idiosyncrasies to obscure his historical vision. For instance, every patriotic American would rejoice, with the author of this Report, if it could be shown by documentary or other unimpeachable evidence that 'The Star Spangled Banner,' both in words and music, was of American origin. If that cannot be shown, then every patriotic American will be sensible enough not to betray irritation of his patriotic pride because the music of our "Star Spangled Banner" had its origin in some 'monarchical' country of Europe, whether that be Turkey, Russia, Germany, France, England, or Ireland. Nor is there any patriotic reason, so far as I can see, why the citizens of the republican United States of America, founded by men of English, German, Irish or other descent, and fought for by Irishman against Irishman, Englishman against Englishman, Germans against Germans, should be expected to smart under the theory that 'To Anacreon in Heaven' was of English, not of Irish, French, or German, origin, and to prefer, for instance, an Irish to an English composer. We took the air and we kept it. Transplanted on American soil it thrived. As 'To Anacreon in Heaven,' of European origin, the air is obsolete and extinct; as the air of 'The Star Spangled Banner' it stirs the blood of every American, regardless of his origin or the origin of the air."

These words of Mr. Sonneck's are to the point. He might have added, however, that the thrill which every patriotic American is officially credited with feeling when he hears the "Star Spangled Banner" is not due to the witchery and subtle charm of the tune itself, but to the sentiments and associations which cling to it like moss and ivy on a rough hewn wall. It matters not, therefore, who composed the tune; for the sentiments which give the tune life everlasting are of purely American origin.

Mr. Sonneck's conclusions are that Francis Scott Key, the author of the words, could not have written by chance a poem of such complicated meter, and that he had in mind as a model either Thomas Paine's "Adams and Liberty" or the older "Anacreontic Song."

Paine was an Englishman who presumably was familiar with the popular English song, "To Anacreon in Heaven," for he made the words of "Adams and Liberty" fit the music of the older song.

It is of no importance whether Key wrote his words to fit the old melody or merely modeled them on the meter of Paine's verses. The fact remains that the complicated meter of Key's "The Star Spangled Banner" fits the peculiar meters and phrases of "To Anacreon in Heaven" with no more likelihood of chance than that an irregular piece of metal would serve as a key to a Yale lock.

Mr. Sonneck disposes of Blake's claim for an Irish origin or a mysterious origin of the tune, and asserts that John Stafford Smith, Gentleman of His Majesty's Chapel Royal, was the composer of the tune for the words of "To Anacreon in Heaven," which tune was afterward used for Paine's "Adams and Liberty," and finally for Key's "The Star Spangled Banner."

This newly published volume of Mr. Sonneck's is to be had for eighty-five cents by applying to the Superintendent of Documents, Government Printing Office, Washington.

It is sincerely to be hoped that this exhaustive and authoritative work will forever lay the ghost of controversy over the composer of the unofficial national anthem of the United States.

Mr. Sonneck says that the tune has not been officially recognized by the Government, though the navy has been instructed to use "The Star Spangled Banner" as the national air of the land.

The glory that belongs to John Stafford Smith is but a reflected one. If Key had not made his words fit this peculiar rhythm, the tune would have long ago been forgotten. It is perhaps a pity that so

unvocal a tune should have been selected. But it was selected, and there the matter ends. John Stafford Smith's old tune by the merest chance became a national air. But in reality the composer is deserving of no more credit for writing such a tune than that the humble builder of an inn should be exalted to the rank of a great architect because Washington happened to make the otherwise obscure building his army headquarters.

Moreover, it is the sentiment alone of Key's poem that is American. The language is that of England. If it is unpatriotic to acknowledge the English origin of the mere notes, how can those same ultra-patriots use the language of England? And for that matter, is not the language of England a hybrid mixture of the tongues of the Teutonic settlers and the Norman conquerors of England? This patriotic business can be carried to an absurd extreme.

Some of the French purists of the period may have thought it very unpatriotic for Napoleon's soldiers to wear shirts and shoes made in England and at the same time to be fighting English soldiers.

It may not be out of place here to point out that the British national anthem, "God Save the King," has had as great a struggle for recognition as "The

Star Spangled Banner." It is also without official recognition. A thousand and one different sources have been ascribed to it. In the year 1822 W. Wright, of Fleet street, London, published a volume of 208 pages, called, "An Account of the National Anthem Entitled 'God Save the King,' with Authorities Taken from Sion College Library, The Ancient Records of the Merchant Tailors' Company, The Old Checque-Book of His Majesty's Chapel, Selected, Edited, and Arranged by Richard Clark, Gentleman of St. His Majesty's Chapels Royal, Deputy Vicar Choral of St. Paul's Cathedral, and of Westminster Abbey,\*and Secretary to the Glee Club."

Notwithstanding this volume published in 1822 to prove that Dr. John Bull wrote "John Bull's" national anthem, a writer in the New York Times of August 21, 1905, asserts that the tune is of French origin and was taken into England by Handel.

Mr. Sonneck need not be surprised, therefore, if his sane and scientific reasons are pooh-poohed by fantastic theorists in the near and distant future, and the paternity of "To Anacreon in Heaven" is blamed on another unfortunate than the long defunct John Stafford Smith.

## A TALK WITH THEODORE HETZLER.

Chairman of the American Citizens' (Relief) Committee of London.

When war clouds gathered over Europe toward the end of last July at the very height of the tourist season there was an immense influx of Americans into London. So sudden was the gathering of these war clouds that very few foreigners who were on the continent or in England had time to make any

musical artists both native and foreign, and that many musicians were aided by these measures of relief. This is therefore a matter of interest to readers of the MUSICAL COURIER, especially so as there still are a large number of musicians in Europe.

Mr. Hetzler was seen soon after his return to New York by a representative of the MUSICAL COURIER, and gave a clear statement of the proceedings of the American Committee and the measures taken for the relief of stranded Americans in London and elsewhere.

"The first Monday in August," said Mr. Hetzler, "is regularly set aside in England as a national holiday, and this period of rest includes the Saturday before, so that for three days—Saturday, Sunday and Monday—the banks are closed. This is so every year, but it does not generally involve such consequences as it did this year. This year the bank holiday was on Monday, August 3, and the banks were closed on the Saturday preceding, August 1, the very day upon which war became a certainty.

"The seriousness of the matter for the individual American began to become evident when on the following day, Sunday, August 2, a moratorium was declared. Following that declaration it became impossible to purchase anything except with gold. Paper was refused. Change would not be given for five pound notes. Restaurant keepers demanded advance payment on all orders, and hotels would not advance any money or pay out any cash on goods delivered in their care.

"Things began to look serious, but even then the average American did not realize the entire import of the situation. They all confidently relied upon being able to draw on their credits for any amount of gold they might need when the banks opened on the Tuesday following bank holiday. But before that day the announcement was made public that the bank holiday would be extended until Friday.

"This announcement was the signal for a panic among Americans stranded without funds so far from home. And it was at this juncture that I saw the necessity of doing something. I managed to collect about one hundred and fifty pounds among my friends and was able with this sum to relieve some of the gravest distress by paying it out in amounts of one or two pounds at a time to persons who were personally known to me as depositors with



Photo by Pach Bros., New York.  
THEODORE HETZLER,  
Vice-president of the Fifth Avenue Bank of New York.

preparations for their protection or to assure their own comfort and safety.

In this sudden emergency Theodore Hetzler, vice-president of the Fifth Avenue Bank, of New York, came to the fore and, with his splendid American energy and enterprise, and his masterly knowledge of organization, saved the situation from its worst features of suffering and privation.

And it must be added in all fairness that it was the Fifth Avenue Bank which, by its efficient support of Mr. Hetzler's efforts, its high standing and its many friends at home and abroad, made possible the speed, perfection and effectiveness of these measures of relief. It so happens that this Fifth Avenue Bank is one of those most patronized by



the Fifth Avenue Bank, or could give satisfactory credentials.

"These measures very quickly proved sufficient and the panic increased, especially as it was discovered that German letters of credit were useless and even German gold would not be accepted. It was then decided to call a meeting of Americans to formulate some definite measures of relief. This meeting, which was held at the Hotel Waldorf, was attended by about four thousand angry, excited and panic stricken Americans.

"Propositions and suggestions of all sorts were made. The free American spirit asserted itself and some people wanted to know what the American Ambassador was doing and why he did not provide them with funds and transportation, forgetting entirely that he was working night and day to make order out of this chaos. Others wanted to know what business Europe had to interfere with independent Americans by going to war, and demanded that the United States force a cessation of hostilities until all of the Americans were out and on their way home.

"Finally an American Citizens' Committee was formed, of which I was appointed chairman, W. North Duane, of New York, secretary, and William C. Breed, of New York, treasurer. The following sub-committees were also appointed: Diplomatic Committee, Finance Committee, Transportation Committee, Hotel Committee, Men's Relief Committee, Women's Relief Committee, Registration Committee, Reference Index Committee, Post Office Committee, Committee for Exchange on Steamship Tickets, Bulletin Committee, Auditing Committee, Committee on Americans Stranded on Continent, Resident American Women's Relief Committee.

"As for the stranded musicians, their interests were placed in the hands of Louis Blumenberg and M. H. Hanson, and I want to say that both of these men rendered me invaluable assistance both in this and in many other ways.

"Headquarters were fixed in a room at the Savoy Hotel. This immediately proved too small and the ballroom was taken and finally the work grew so vast that three floors of the hotel were needed for it.

"One hundred thousand dollars was sent via Montreal and was paid to holders of American Bankers' Association Travelers' Checks, and in some cases on personal checks. We were also permitted to issue passports from the committees' headquarters, which saved an immense amount of trouble.

"The committee also issued its own paper, the 'American Bulletin,' a daily devoted to the publication of information likely to be useful to our stranded countrymen, of which Vol. I; No. 1, appeared on August 12.

"Matters soon began to adjust themselves. Earl Grey, the Foreign Minister, of whose efforts in our behalf it is impossible to speak too highly, had the war risk on British vessels reduced, thus making it possible for Americans to get transportation home.

"As a token of appreciation it was planned to give a gigantic concert at Albert Memorial for the benefit of the Prince of Wales Fund to relieve the widows and orphans of soldiers. M. H. Hanson was put in charge of this and arrangements were quite complete when it was decided that it must be abandoned.

The following is quoted from the American Bulletin, issue of August 22:

At a meeting of the general committee, held on August 21, the following resolution, proposed by J. G. Cannon, was passed by acclamation:

Whereas, Theodore Hetzler, the chairman of the committee, is about to return to America, and the members of the American Citizens' Committee desire to express to him their grateful appreciation of the able manner in which he has conducted its affairs since its organization, therefore be it

Resolved, that the American Citizens' Committee of London desire to place upon its permanent records not only the sincere thanks of the committee for the splendid and gratuitous services which Theodore Hetzler has performed, but also to express to him the great obligation which all Americans who have received assistance by the committee

are under to him for the splendid executive ability shown in perfecting its organization and in carrying out the many details of its work. And we all wish him a safe and prosperous journey to his native land. Be it further

Resolved, That a copy of this resolution be furnished to the press and printed in the daily Bulletin, and an engrossed copy, duly attested by the secretary, be sent to Mr. Hetzler.

## AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

### A

Arthur M. Abell, J. Allen, Leonora Allen, Richard Aldrich, Pasquale Amato, Paolo Ananian, Frances Alda, Richard Arnold.

### B

Louis Blumenberg, W. L. Blumenschein, Mrs. Marc A. Blumenberg, Birdice Blye, Alice L. Bryant, Mrs. Norah Brandt, Enid Brandt, Mrs. H. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Carl Braun, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Mrs. Hope Hopkins Burroughs, Mrs. A. M. Blair, Wilhelm Bachaus.

### C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Anna Case, Dr. William C. Carl, Shanna Cumming, Lina Cavaliere, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centanni, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani.

### D

Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, Andreas Dippel, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel, Loretta del Valle, Marie Dentscher.

### E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, Rudolph Engberg, C. A. Ellis, William Engle.

### F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Martha Falk-Mayer, Sam Franko, Rita Fornia.

### G

Giulio Gatti-Casazza, Frank Gittelton, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, Heinrich Gebhard, William J. Guard, Paolo Gallico, Albino Gorno, Otto Goritz, Dinh Gilly, Elena Gerhardt, Joseph Gotsch, Mr. and Mrs. Felix Garziglia, Mrs. Warner Gibbs, Mr. and Mrs. Isaac Gans, Archer Gibson.

### H

Julia Hostater, Sara Hayman, David Hochstein, Ellis Clark Hammann, Sara Heineman, W. H. Henderson, Sue Harvard, Margaret Huston, George Hamlin, Edwin Hughes, Ada Soder-Hueck, William Hinshaw, Edward Hargreave, George Nelson Holt, Elmer G. Hoelzle, Allen Hinckley, Genevieve Houghton, Ragnahild Holmquist, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Josef Hofmann, Hans Himmer, Edna Hoff, Walter Heermann, Carl Hillman.

### J

Sascha Jacobson, Anna Taylor Jones, Carl Jörn, Edward Johnson, Jeanne Jomelli.

### K

Grace Kerna, Mme. Rider-Kelsey, Marie Kaiser, Earle G. Killen, Sergei Kotlarsky, Mr. and Mrs. Knupfer, Georgia Kober, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Leopold Kramer, Louis Koennenich, Josephine Kryl, Walter Kirschbaum.

### L

Felice Lyne, Albert Lindquist, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Georges Longy, Frank la Forge, Theodor Latterman, Henri Le Roy, Mario

Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare, Elizabeth Leonard, Louis Lombard.

### M

Charles Henry Meltzer, Alice Garrigue Mott, Florence MacBeth, Zitella Martin, Adolph Mühlmann, Marguerite Melville, Beulah Munson, Alma Moodie, Francis MacLennan, Florence Easton MacLennan, Christine Miller, Riccardo Martin, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, Dr. Karl Muck, Otilie Metzger, Lucien Muratore, Vanni Marcoux, Margarete Matzenauer, André Maquarre, Elisabeth, Mack, Hans Merx, John McCormack, Daniel Maquarre, Katharine McNeal, Leopold de Maré, Laya Machat, Mrs. Daisy McKay, Victor Maurel.

### N

F. Wight Neumann, Louise Nikita, Emma Nevada, Mignon Nevada, Hildegard Nash.

### O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober, Emil Oberhoffer.

### P

Paul Petri, Carroll Badham Preyer, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Pecchia, Henry Perry, Eleanor Pochler, Harry Phillips, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peacock, Kathleen Parlow, Giorgio Polacco, F. Parme, S. van Praag, Anna Pavlowa.

### Q

Alfred Quinn.

### R

Titta Ruffo, Kate Rolla, Claude Reddish, Meta Reddish, Leon Rains, Anita Rio, Max Rabinoff, Ettore Ruffo, Otto Roehrborn, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Royer, Leon Rice.

### S

May Scheidler, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnold Stephens, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Sigismund Stojowski, Philip Spooner, Albert Stoessel, Theodore Spiering, Oscar Saenger, Andrea de Seguro, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Loyal Phillips Shaw, Eleanor Spencer, J. D. Sample, Leo Slezak, Maria Sammarco, Arrigo Serato, Sevcik Quartet, Antonio Scotti, Max Smith, Josef Stransky, Giulio Setti, Leo Schultz, Ann Swinburne, Herbert Foster Sprague, Rudolph E. Schirmer, Arthur P. Schmidt, Bruno Steindel, Umberto Sorrentino, George W. Stewart, Harry Rowe Shelley.

### T

Louis Campbell-Tipton, Louise Gerard-Thiers, Arturo Toscanini, Jacques Thibaud, Luisa Tetrizzini, Otto Tuft, Oswald Thumser, Enrico Tramont, Elizabeth Topping.

### U

Otto Urack, Josef Urban, Jacques Urius.

### V

Daniel Visanska, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani, Ferdinand von Inten.

### W

Felix Weingartner, Herbert Witherspoon, Helen Bixby Wetzel, Mrs. Stacey Williams, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank Waller, Beatrice Wheeler, Herman Weil, Anton Wittek, Vita Wittek, E. Walther, Edith Bower Whiffen, Grace Bonner Williams.

### Y

Eugen Ysaie, S. Costantino Yon, Pietro A. Yon.

### Z

Fannie Bloomfield Zeisler, Alice Zeppilli, Katherine Ziegler.

## Returned and Returning.

Tina Lerner, the Russian pianist, arrived in New York on Tuesday, September 1, aboard the steamship Ryndham, sailing from Rotterdam August 22.

Another passenger on the Ryndham was Oscar George

Theodore Sonneck, chief of the division of music of the Library of Congress at Washington, D. C.

Alf Klingenberg, the Norwegian-American pianist, whose home is in Rochester, N. Y., returned to this country September 1.

S. M. Fabian, president of the Washington College of Music, Inc., has returned to his home from Europe.

F. N. Jones, vice-president of the Washington College of Music, Inc., is back from a trip abroad.

Mr. and Mrs. Otto Torney Simons, of Washington, D. C., have returned from the war troubled countries.

Hannah G. Sullivan, a Berlin vocal teacher, returned to this country last week on the steamship Ryndam, and will establish a studio in Boston, Mass.

Leon Sametini, the Chicago violinist, is returning home on the Allen Line steamer Tunisia and is due in the Western metropolis September 11.

Morgan Kingston, tenor of the Century Opera Company, New York, returned on Saturday, August 29, from Liverpool.

Kathleen Howard, contralto of the Century Opera Company, has returned to New York from Paris.

L. H. Mudgett, manager of Symphony Hall, Boston, Mass., returned last week from Italy via New York.

Lucella Anderson, violinist and MUSICAL COURIER correspondent at Brussels, has returned to her home in Omaha, Neb.

Mary Münchhoff, an Omaha, Neb., musician, has returned to that city.

Arthur Alexander, the tenor, whose home is in Paris, sailed from Marseilles, September 3 on the steamship Patria, due in New York about September 12.

Helen Stanley, the soprano, who will appear both in concert and with the Century Opera Company of New York this season, is now en route here from Europe.

Paul Althouse, tenor of the Metropolitan Opera Company, is en route to New York.

R. Franz Otto, vocal instructor, of Dubuque, Ia., has returned to his home from Italy.

Jan Sikesz, the Dutch pianist, has arrived in New York. Johanna Galski, the soprano, arrived in New York, Monday morning, September 7, on the steamship Rotterdam from Rotterdam.

Eleanor Spencer, the pianist, arrived in New York on Monday morning of this week on the steamship Rotterdam.

Alexander Bloch, the violinist, also was a passenger on the Rotterdam.

Ernestine Schumann-Heink came back to America on the steamship Rotterdam, arriving here on Labor Day. The contralto has been summering in Germany, where she was to have sung at the Bayreuth performances. During the approaching season Mme. Schumann-Heink will fill a long list of engagements extending as far south as Florida.

Laura M. Abell, assistant in the Berlin office of the MUSICAL COURIER, arrived Monday on the Rotterdam.

Eleanor Painter, of the Dippel Opera Comique forces, was also a Rotterdam passenger.

Max Zach, conductor of the St. Louis Symphony Orchestra, returned Labor Day on the steamship Rotterdam.

Mr. and Mrs. Arnold Volpe reached New York September 3 from London.

Fannie Bloomfield Zeisler, the pianist, arrived in New York on Monday morning aboard the steamship Rotterdam.

### THE PROOF OF THE PUDDING.

As an echo of the imagined grievance of certain members of the National Association of Organists against the MUSICAL COURIER for its truthful, unbiased (and uncensored) report of the recent convention at Asbury Park, N. J., it will certainly not be without interest to mention the fact that the annual convention banquet of the organists was this year attended by only 123 persons, while last year the number was 240, or almost twice as many. In the words of one who was present at both, "it was a catastrophe this year!" It certainly was.

Information is also volunteered over the telephone by a voice purporting to be that of a member of the organists' association that "the recitals were this year given in the Methodist Church because the organists did not care to take the time necessary to familiarize themselves with the big Ocean Grove Auditorium organ."

Finally, if the organists wish to "put themselves right" in this matter, let them publish the complete and unabridged minutes, if any were kept, of the business meeting. Those minutes would make interesting reading.

### AN OLD MEMORY REVIVED.

This is Daleyrac, a great man in his day, and one of whom the French were so proud that they put his picture in the "Galerie Historique des Hommes les plus célèbres." It is from this Historical Gallery of the most celebrated men that this portrait of Daleyrac is copied. It was published in Paris in 1811, two years after the composer's death, and while his operas still held the stage.

He was born in 1753 and educated for the law. But he so thoroughly disliked his legal studies that his father reluctantly permitted him to study music. "He was modest in his clothes, frugal in eating, simple in his tastes and habits, and he denied himself in every way that he might cause his father as little expense as possible," says the book. He took the famous Belgian composer, Grétry, as his model and worked very hard with a teacher named Langlé. The success of some violin duets that he had composed secured for him the chance to write for a stage production. He soon became one of the most esteemed of French operatic composers.

Notwithstanding all the excitement, tension, and horrors of the French Revolution of 1789 to 1793 Daleyrac supplied the public with a continuous out-



put of operas. This list will show how persistently he worked: "L'Actrice Chez elle," "Adèle et Dor-san," "Adolphe et Clara," "Agnès et Oliver," "Alexis," "L'Amant Statue," "Ambroise," "L'Antichambre," "La boucle de cheveux," "Les Brigands," "Camille," "Cange," "Catinat," "Le Château de Monténéro," "La Chêne patriotique," "Le Chevalier à la mode," "Le Corsaire," "Deux mots," "La-dot," "L'eclipse totale," "Elise-Hortense," "La famille Americaine," "Fanchette," "La pauvre femme," "Gulistan," "Gulnare," "Koulouf," "La leçon," "Lé-hémann," "Lina," "Maison à vendre," "La maison isolée," "Une heure de mariage," "Marianne," "Le petit matelot," "Une matinée de Catinat," "Mombreuil et Merville," "Nina," "Le pavillon du calife," "Philippe et Georgette," "Picaros et Diego," "La poète et le musicien," "Primrose," "La prise de Toulon," "La jeune prude," "Raoul, sire de Créque," "Renaud d'Ast," "Le nouveau Robinson," "Le rocher de Leucade," "Roméo et Juliette," "J. J. Rousseau," "Sargines," "Les deux petits Savoyards," "Les deux sérénades," "La soirée orageuse," "Le petit souper," "Les deux tuteurs," "Urgande et Merlin," "Vert-vert."

Not one of these many successful operas has survived the storm and stress or slow decay of time. Daleyrac has had his day. His sun has set to rise no more. The French Revolution, the rise and fall

of Napoleon, a new monarchy, and a new republic, a Franco-Prussian war, the commune, and all the restorations, revolutions, proclamations, and social upheavals have very much altered the musical tastes of the French. And it is hardly likely that the present cataclysm of race hatred and revenge will restore the gentle melodies and simple harmonies of Daleyrac to popular favor.

Nevertheless it is not unbecoming of us to think kindly for a few moments of a hard working, frugal, high minded man, whose music gave delight to thousands a hundred years ago.

### THE WORLD DO MOVE.

In an essay of "The Science of History," by James Anthony Froude, there occurs this sentence: "As the planet varies with the atmosphere which surrounds it, so each new generation varies from the last, because it inhales as its atmosphere the accumulated experience and knowledge of the whole past of the world. These things form the spiritual air which we breathe as we grow; and in the infinite multiplicity of elements of which that air is now composed, it is forever a matter of conjecture what the minds will be like which expand under its influence."

No stronger proof of the influence of atmosphere on our own planet need be sought than that furnished by the coal beds. When coal was formed on our earth's surface many thousand years ago, the carbonic acid gas in the atmosphere was so dense that no human lungs, such as we now have, could have survived an hour in it. The sun was more fiercely bright and the surface of the earth much hotter. In such an atmosphere and heat the early vegetation flourished amazingly and the fern shaped plants grew to the height of several miles.

Gradually the poisonous gas grew less, the sun lost a little of its power, the earth cooled down and the prehistoric ancestors of the human race began their slow but continuous march and evolution to become in time the men and women of our habitable world. The coal which we so heedlessly burn in our furnaces is but the living record of an earlier world, and the heat that warms us on a winter's night is only the liberated sunbeams long imprisoned in the giant ferns which flourished so abundantly in the suffocating air unnumbered ages ago. In this vast interval of time the entire surface of the world was changed.

It requires a very much shorter interval to change the temper and characteristics of a nation. Each new generation is surprised at the ideas of the generations that preceded it.

Our failure to understand the actions of our ancestors is not due to a lack of intelligence in us or in them, but to our inability to grasp the fundamental fact that conditions are different.

If our atmosphere should become surcharged with carbonic acid gas again our trees and shrubs would begin to grow at an incredible rate. If we were surrounded with the same conditions that our forefathers had, we should do as they did and think as they thought.

Surely if any man was entitled to respect as a forecaster of political events, that man was Edward Gibbon, whose capacious brain had systematized the million facts and unparalleled complexities of Roman history. Yet Gibbon said that the era of great conquerors was at an end. Unfortunately for Gibbon, however, his prophetic vision did not foresee that a certain boy of about nine years of age was to grow into the conquering Napoleon.

Froude says that the Crystal Palace in London was intended to be the inauguration of a new era, when the sword was to be changed to a useful farm implement, and when commercial prosperity was to banish forever the horrors of war. But even while Froude was writing his essay he tells us that the



American Civil War was teaching the world that "the arts which have made greatest progress are the arts of destruction."

When that four year turmoil was ended the cheerful optimists at once began to preach: "There will be no more war; the world has grown too civilized for that!" In spite of the Anglo-African war, the Spanish-American war, the Russo-Japanese war, the Balkan war, the so-called war in Mexico, there were thousands of persons who professed open-eyed surprise that this present European conflict should have happened. "We thought the world was too civilized for that," they exclaimed when the news came over the cables.

Plainly, these persons do not feel and understand the conditions of Europe. Perhaps they may be pained to learn that we believe the United States—which at present is patting itself on the back and congratulating itself on its superior civilization—will yet throw down the gauntlet and proceed to thrash some nation with which it today has not the suspicion of a grievance.

At any rate, this is the lesson that history teaches. And perhaps at that time one of the present warring nations of Europe will wonder that the world is not yet civilized enough to put down war. At least it is to be hoped that the manhood of the nation will be in evidence when the right time comes.

It is hardly necessary to lengthen this article with remarks on the constant changes in musical taste.

If we keep Froude's simile in mind and remember that even the earth is altogether altered with a change in its invisible gas, we may more clearly understand how different conditions and ideals and experience can change a national taste in matters of art, literature, and music.

### FROM BEAU BROADWAY.

A timely arraignment is this one published by Beau Broadway in his New York Morning Telegraph column:

DEAR BEAU BROADWAY—I am so glad that you are devoting so little space to the pathetic stories of war "refugees." All of us are tired of these heroes. We do not care to suffer the sad story of some fate driven, Europe trotting soul who for war reasons was compelled to go three hours without caviar when we are reading of poor wretches in the trenches who have to go three hours without water, but not three minutes without bullets.

And oh! my dear Beau, what an awful prospect faces us. For many years to come we shall have to listen to some rich man, whom we dare not interrupt, telling us how he just managed to escape from Algiers in a suite de luxe just before the war broke out, and of the questionable food on the doppelschraubschnellpostdampfer Spitzenhauser II. . . . There is, for instance, my uncle Paul, who was a refugee in the corridors and dining rooms of the Hotel Saveloy, London, for six weeks.

The MUSICAL COURIER echoes the foregoing sentiments most heartily. This paper will publish no more "refugee" stories of the kind mentioned by the Telegraph.

### THE TORONTO MENDELSSOHN CHOIR.

One of the things which Germany will regret having deprived herself of is the singing of the Toronto Mendelssohn Choir. The organization was to have visited Berlin and other cities in the Fatherland next spring, but, of course, the course of events has changed all that.

### CARLSRUHE'S MUSIC FESTIVAL.

Carlsruhe was to have undertaken a music festival next year in order to celebrate the 200th anniversary of the founding of the city. The music projected for performance was to have been—German and French!

## TWENTY-FIVE CITIES TO COMPETE AT THE INTERNATIONAL EISTEDDFOD AT THE PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO.

[From the Editorial Bureau, Panama-Pacific International Exposition, San Francisco.]

The fact that fully two dozen cities will be represented by great choral or other musical organizations in the world Eisteddfod contests at the Panama-Pacific International Exposition in San Francisco during the last week in July next year is but one of the many evidences that San Francisco will be the Mecca for music lovers in 1915. In this series of musical events, as reported by W. Solomon Jones, general secretary of the 1915 International Eisteddfod, all competitions are open to the world, and \$25,000 will be distributed in prizes.

Of these contests the most important will be the chief choral competition for mixed choirs numbering not less than 125 nor more than 150 voices, the three prizes offered being, respectively, \$10,000, \$2,000 and \$500. For the mixed choir work, fifty to sixty voices, the prizes are \$1,000 and \$250; prizes offered in the ladies' choral competitions, fifty to sixty voices, are \$1,000 and \$500; in the male choral contests with the same numbers, \$3,000 and \$750, and for children under sixteen, numbering forty to fifty voices, the prizes are \$250, \$150 and \$100.

Other numbers on the program include double male quartet, ladies' double quartet, soprano, contralto, tenor and baritone solos, soprano and alto duet, tenor and bass duet, with prizes ranging from \$50 to \$100. Military bands of thirty to forty pieces will compete for prizes of \$2,000 and \$500, and boys' bands (not over eighteen years of age), twenty-five to thirty pieces, for prizes aggregating \$500.

In addition to the fifteen musical numbers there will be six prize competitions for original poems, five of them being in the Welsh language, the sixth in English, to treat the theme, "Meeting of the East and West," through the Panama Canal. In the five prose competitions, either Welsh or English, prizes are offered ranging from \$200 to \$250. The adjudicators or judges of the literary competitions include leading professors of the two California universities, beside Messrs. W. Apmadoc, Dyfed Alavon and Silyn Roberts, M. A., of Wales (in poetry), and in prose competitions Rev. Jenkin Lloyd Jones, Ph. D., Gwen Edwards, M. A., Oxford, Ernest Rhys, Hon. T. C. Edwards ("Cynon-fardd"), H. O. Rowlands, D. D., and Hon. A. L. Thomas, ex-Governor of Utah. Delay in issuing the full program, which was promised some months ago, is due to the distances and time required for correspondence with the proposed European adjudicators. The judges for the musical events are now in process of selection, and will be announced later.

At the latest Eisteddfod, held last year in Pittsburgh, Pa., where there were over 40,000 paid admissions, the first prize for the chief choral event was awarded to the Choral Union of Scranton, Pa., the second went to Chicago, and the third to Cleveland, Ohio. These three organizations, among which the keenest rivalry exists, have signified their intention of competing again at San Francisco during Eisteddfod week, beginning July 27, 1915. Other organizations of choristers have been promised by their conductors representing Victoria (B. C.); Denver; Des Moines, Ia.; Chicago; Boston; Philadelphia; Johnstown, Pa.; Granite City, Ill.; Canton, Ohio; St. Louis, Mo.; Butte, Mon.; Seattle, Tacoma and Spokane, Wash.; Portland, Ore.; Vancouver, B. C. (two); Saskatoon, Can.;

Los Angeles, Oakland, Berkeley, Sacramento and San Diego, Cal., and the Mormon Tabernacle Choir, Salt Lake City, Utah. The last named is conducted by Evan Stephens, who, like many of the others, is an enthusiastic Welsh musician.

The list of honorary members of the 1915 International Eisteddfod Association now numbers over 300 names of eminent musicians, university professors, jurists and patrons of the art generally. These represent about 100 different cities. The Eisteddfod gatherings are not intended to be money making events, all receipts being turned back into the prize fund, even the organizers working without pay. At the exposition it is planned to hold the greatest choral prize events during the day for eight days, the literary and band contests being given during the evenings.

Among the well known musicians and conductors who have expressed their determination of bringing large organizations to San Francisco in July, 1915, are: O. Gordon Ericson, conductor Sunday Evening Club Choir, Chicago; Dr. John T. Watkins, director Choral Union, Scranton, Pa.; J. D. Owens, Canton, Ohio; Sam. H. Trelor, Butte, Mon., who will bring a chorus of 150 voices and the Anaconda Band; W. D. Donley, conductor People's Choral Society, Seattle, who will bring three organizations; W. D. Kent, president Arion Club, Victoria, B. C.; Claude Madden, leader Amphion Male Chorus, Vancouver, B. C.; George Taggart, director Scottish Philharmonic Society, Vancouver, B. C., who will bring 150 singers to compete in three events. Similar arrangements have been made by Walter Bordwell, president Ellis Club, Los Angeles, Cal.; Charles Galloway, director Apollo Club, St. Louis; E. D. Crandall, director combined associations of Oakland, Berkeley, Alameda, Cal.; Prof. Iowerth W. Pressor, Johnstown, Pa.; Jos. A. Jenkins, Pittsburgh, Pa.; F. W. Wodel, conductor People's Choral Union, Boston; H. W. Owens, conductor Haydn Choral Society, Chicago; Prof. Robert J. Jones, Des Moines, Ia.; E. S. Griffith, Cleveland, Ohio, and many others equally distinguished. Most of these organizations will compete in three or four events for the prizes of \$10,000, \$3,000 and \$1,000.

The Panama-Pacific International Exposition has broken all records in comprehensiveness of plan, beauty of location and of its structures and in the rapidity of construction, the entire exposition being now, six months from the opening day, over ninety per cent. completed. It is authoritatively announced by the president and the directors that, regardless of the turmoil in Europe, this great \$50,000,000 event will begin promptly on February 20, and it will be ready in every department, with some 60,000 exhibits in place, and with more special events and international congresses and conventions than were ever scheduled to meet in connection with any exposition.

Of the two hundred and seventy-five congresses which already have voted to meet at the exposition most are along the lines of the great Welsh Eisteddfod—that is, they have human service and the promotion of the welfare of the race generally as their basic motive. Many of these congresses are international in character, each being made up of scores and in some cases of hundreds of subsidiary organizations. They are expected to bring to San Francisco a million delegates and their

families—mostly thinking people with ideas to exchange. Among these conventions will be that of the American Federation of Musicians, over two dozen educational congresses, and many sociological, artistic, scientific and economical conventions.

For housing these great gatherings the exposition has erected two beautiful buildings—Festival Hall and the Memorial Auditorium, the last named built at a cost of \$1,300,000, the lot on which it stands costing an additional \$701,000. It is a permanent structure of steel and concrete, located in the civic center of San Francisco, and at the close of the exposition it will be presented to the city. It contains eleven main halls, the largest with a seating capacity of 10,000 persons, beside nineteen rooms suitable for smaller conventions and committee meetings. The Eisteddfod concerts will be given in this great auditorium.

Festival Hall, on the exposition grounds, a beautiful building modeled on the lines of the Palais des Beaux Arts in Paris, with a seating capacity of 3,000, will be devoted wholly to music. Large conventions of musicians will be held here, and daily recitals and concerts will be given. Edwin H. Lemare is under contract to preside at the huge instrument—one of the largest organs ever built—and he will give a series of 100 organ recitals. San Francisco for years has been noted as a music center second in importance only to New York, and there is every reason to believe that the avowed general purpose of this wonderful exposition—to be a universal university—will be carried out in every realm of vocal and instrumental harmony.

The Eisteddfod (pronounced ais-teth-vode) is the oldest national festival in the world, dating back to 1000 B. C. It was mentioned by Caesar in his Commentaries. Its motto, "Gwiryd erbyn y byd," means "Truth Against the World," and it stands for individual liberty and progress in the arts.

#### CHICAGO ORCHESTRA FORTUNATE.

The Chicago Symphony Orchestra is fortunate in having only two of its members in the war territory. Bruno Steindel, the principal cellist, and Leopold de Mare, first horn, are the absentees among Mr. Stock's players. The seats for the Friday afternoon concerts are all sold and the total subscription for the Saturday evening performances is larger than it was at this time last year. The popular concerts will be resumed and probably increased in number. The first will be given early in November. Glenn Dillard Gunn will conduct two American concerts again this season. Therefore it looks as though the war will not make much difference with the Chicago Symphony Orchestra.

#### SYMPHONIC DETROIT.

Detroit's Orchestral Association will give a series of six concerts in the Light Guard Armory, by visiting orchestras. The Boston, Chicago, New York, Philadelphia, Cincinnati and New York Philharmonic orchestras will be heard. The new Detroit Symphony Orchestra, Weston Gales, conductor, is to hold a series of afternoon concerts for its first season, the concerts to be given in the Detroit Opera House the third Thursday of each month.

#### A CLEVELAND CHANGE.

Archie Bell, for four years past theatrical and music critic for the Cleveland (Ohio) Plain Dealer, and for ten years prior to that time connected with other Cleveland newspapers in similar capacities, now has connected himself with the Cleveland Leader, and will begin his work on that paper at once.

#### IF.

If Richard Strauss goes to war we have an idea that upon his return he will wish to undertake a thorough revision of his "Heldenleben."

#### TENOR AND MANAGER.

Constantino, the tenor, and Oscar Hammerstein, the impresario, are having a pretty game of tag and hide-and-seek over various sections of the country. According to report, the Hammerstein has some sort of bill against the Constantino and is trying to collect it, much to the distaste of the latter. Quite recently the Elks had a musical festival at Asbury Park, N. J., and Constantino was to be one of the singers. Whether or not his playmate Hammerstein heard of Constantino's engagement and prospective profit, and turned up at Asbury Park with a brass-buttoned gentleman or two to help the artist collect his fee—whether such was the case remains an open question; but suffice it to say that when the time was almost at hand for Constantino to begin to warble, that gentleman was discovered to be absent and no trace of him could be obtained. The audience wondered a bit, but everything was forgotten and forgiven when George Dostal was secured quickly as a substitute and delighted the audience with his vocal ministrations, delivered musically and with abundant taste and temperament. At last accounts several other persons who hold contracts for Constantino appearances were making a note of the Dostal address in case Oscar Hammerstein resolves to become playful again with his tenor friend.

#### MUSICAL ARRIVALS FROM EUROPE.

Edgar Stillman Kelley, the American composer; Tina Lerner, the Russian pianist; Mariska Aldrich and Oscar George Theodore Sonneck, chief of the division of music of the Library of Congress, were passengers on the steamship Ryndam, arriving in New York, Tuesday, September 1, from Rotterdam. Among those arriving here on Monday morning, September 7, from the same port aboard the steamship Rotterdam were Ernestine Schumann-Heink, the contralto; Eleanor Spencer, the pianist; Johanna Gadschi, the soprano; Alexander Bloch, the violinist; Lura M. Abell, assistant to her brother, Arthur M. Abell, Berlin representative of the MUSICAL COURIER; Max Zach, conductor of the St. Louis Symphony Orchestra, and Fannie Bloomfield Zeisler, the pianist.

#### A PLEASANT MEMORY.

One of the most pleasant memories of last year's musical season is that of Fritz Kreisler leading the applause at Carnegie Hall, New York, at the close of a violin recital by Eugen Ysaye. The veteran Belgian artist had a no more sincere admirer than his younger Austrian rival. Today these musical friends might be fighting each other as political enemies on the battlefields of Europe, happily through no fault of their own. What would happen if the two artists met face to face with rifle and bayonet instead of with a Stradivarius and a Guarnerius?

#### SCHUMANN-HEINK'S EXCITING STORY.

Mme. Schumann-Heink, safely returned from Europe, tells an interesting story of how German army officials came onto the stage at Bayreuth (where she was singing at the festival) during a performance of "Parsifal," and notified those principals, orchestral players and choristers, who were eligible for war service, that they had to start for the front immediately. On the same steamer with Mme. Schumann-Heink was Johanna Gadschi, and both singers appeared at a concert on board for the benefit of the Red Cross.

#### HERE IS A CHANCE.

With the changing of the name St. Petersburg to Petrograd, the resignation of King George from his German commands and Kaiser Wilhelm's tearing off of his English orders and decorations, it appears that even away from the battlefield feeling is running high between the fighting nations. We wonder, therefore, that neither Germany nor England has

changed the tune of its national anthem. The two songs are identical. This would be the time for some of the contemporary composers of those countries to do the popular and patriotic thing. Somehow the thought suggests itself that Reger or Humperdinck could write the best martial strain for Germany, and Elgar or Mackenzie for England. Long ago, Haydn did the job for Austria, Lzoff for Russia and de Lisle for France, and all three did it well. By the way, Sir Henry Wood, the London conductor, is engaged in arranging for full orchestra the national anthems of Russia and Belgium.

#### ARTHUR ALEXANDER'S ART.

Arthur Alexander's early arrival and long season in America is one of the fortunate results of the European war. "No singer of today possesses finer concert qualifications than Alexander," says one competent critic, "nor has, certainly, any singer a greater talent. This inspiring young tenor holds his audiences not alone by the beauty of his singing, but by sheer weight of his musical personality. His performance has been termed extraordinary, and extraordinary it is. In the whole history of vocal music there have been few musicians who have possessed Alexander's wonderful mastery of the dual arts of singing and accompanying. It is this wonderful mastery of both arts, combined with a no less wonderful instinct for interpretation, that renders so compelling and so inspiring every manifestation of his art. It is this that carries with it the immense educational value that this art holds for all who are fortunate enough to come under its influence."

#### BOSTON SYMPHONY PLANS.

The following statement has been made by Major Henry Lee Higginson in regard to the Boston Symphony plans: "Owing to the war, it is impossible to learn the situation and wishes of Dr. Muck and the members of the Boston Symphony Orchestra. This doubt will hardly pass for some weeks; therefore the management cannot announce the concerts in Boston and other cities probably until the 1st of October. Meanwhile, I thank the audiences of all the cities which have listened to and supported the orchestra so courteously in the past thirty-three years."

#### WORDS OF WISDOM.

It is pointed out very kindly by the New York Sun "that the possession of an orchestra which should give concerts of high class music is an evidence of the culture of a community and an agency for good is never denied." For whose benefit then is the mention, oh shining Sun?

#### MARK HAMBURG MAY COME HERE.

Mark Hambourg has lost all his European engagements for this season and a rumor which reaches the MUSICAL COURIER at the moment of going to press is to the effect that the gifted pianist may come to the United States very shortly for a tour in this country.

#### DEATH OF VAN GHELUWE.

Leo van Gheluwe, the aged Belgian composer, died in Ghent a few days ago, "in consequence of the excitement brought on by the present disturbed conditions in his native country," as a report says.

#### MAX SMITH IN MUNICH.

Max Smith, music critic of the New York Press, is in Munich and writes to his paper that he and several thousand other Americans are unable to leave that city.

#### ARE SAID TO BE FIGHTING.

Franz Lehar, Leo Fall, Oscar Strauss and Jean Gilbert are all said to be fighting, and the world of comic opera holds its breath in consequence.



# The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bauer, Marion—"Light" (song), sung by Mrs. A. Marcfield, Wanamaker Auditorium, New York, February 7, 1914.

Beach, Mrs. H. H. A.—"Ah, Love but a Day," "June" (songs), sung by Elizabeth Newton MacCallin, the Sioux City Woman's Club, Sioux City, Ia., March 18, 1914.

—"Sonata in A Minor," op. 34 (piano and violin), played by Opal Bullard and Frederick Heizer, Sioux City Woman's Club, Sioux City, Ia., March 18, 1914.

—"The Year's at the Spring" (song), sung by Jean Vincent Cooper, Wanamaker Auditorium, New York, February 7, 1914.

Bliss, Paul—"Rosary of Spring" (song), sung by Marie Louise Wagner, Wanamaker Auditorium, New York, February 7, 1914;—sung by Mary Green Peyton, Cincinnati, Ohio, February 7, 1914.

—"Was There a Moon in the Sky?" "Perfect Nights and Days" (songs), sung by Mary Green Peyton, Cincinnati, Ohio, February 7, 1914.

Brown, Mary Helen—"Rose Dreamed She Was a Lily" (song), sung by Lalla B. Cannon, Wanamaker Auditorium, New York, February 7, 1914.

Bullard, Frederick Field—"Vagabondia" (choral), sung by the Apollo Club, Portland, Ore., February 17, 1914.

Cadman, Charles Wakefield—"Thistledown" (song), sung by Yvonne de Treville, Hawaiian Opera House, Honolulu, February 5, 1914.

—"From the Land of the Sky Blue Water" (organ adaptation by Clarence Eddy), played by Arthur Davis, Christ Church Cathedral, St. Louis, February 16, 1914;—"From the Land of the Sky Blue Water" (song), sung by Jean Vincent Cooper, Wanamaker Auditorium, New York, February 7, 1914.

Campbell-Tipton—"A Spirit Flower" (song), sung by Mary Green Peyton, Glendale College Club, Hotel Gibson, Cincinnati, Ohio, February 7, 1914.

Carpenter, John Alden—"Don't Cease" (song), sung by Christine Miller, Apollo Club of St. Louis, Odeon, St. Louis, Mo., February 3, 1914;—sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914;—sung by Christine Miller, Waterloo, Ia., February 6, 1914;—sung by Christine Miller, Topeka, Kan., January 29, 1914.

Clough-Leighter, H.—"Who Knows?" (song), sung by Lalla B. Cannon, Wanamaker Auditorium, New York, February 7, 1914.

Federlein, Gottfried H.—"Legend" (organ), played by J. A. Meale, Central Hall, Princess street, London, S. W., January 28, 1914.

—"Scherzo," "Pastorale" (organ), played by Arthur Davis, Christ Church Cathedral, St. Louis, Mo., February 16, 1914;—played by Roland Diggle, the Cathedral of St. John, Quincy, Ill., February 8, 1914.

—"Legende," "Scherzo" (organ), played by T. Tertius Noble, St. Thomas' Church, New York, February 22, 1914.

—"Scherzo" (organ), played by Sumner Salter, Grace Hall, Williams College, Williamstown, Mass., January 14, 1914.

Foote, Arthur—"Oriental Sketch" (organ), played by Sumner Salter, Grace Hall, Williams College, Williamstown, Mass., January 14, 1914.

Gilberté, Hallet—"Minuet la Phyllis" (song), sung by Edna Wolvertton, Warford School of Music, Morristown, N. J., November 14, 1914;—sung by Vernon Archibald, Carnegie Hall studio, New York, January 22, 1914;—sung by Charlotte Lund, the Assembly Salon, Plaza Hotel, New York, February 19, 1914.

—"Ah, Love but a Day" (song), sung by Edna Wolvertton, Warford School of Music, Morristown, N. J., November 14, 1914;—sung by Ellison van Hoose, the Assembly Salon, Plaza Hotel, New York, January 8, 1914;—sung by Ellison van Hoose, Waldorf-Astoria, New York, February 23, 1914;—sung by Charlotte Lund, studio recital, New York, January 22, 1914;—"Idyls of the South Sea" (song), sung by Christine Miller, Bethany College of Music and Fine Arts,

Lindsborg, Kan., January 31, 1914;—sung by Christine Miller, Topeka, Kan., January 29, 1914.

—"Indian Mountain Song" (chorus), sung by ladies' chorus, Tuesday Musical Club, Woman's Club Auditorium, Riverside, Cal., February 10, 1914.

—"The Thunderbirds Come From the Cedars," from "Wigwam and Tepee" (song), sung by Mrs. H. Talbot Peterson, Tuesday Musical Club, Pittsburgh, Pa., February 17, 1914.

—"The Rain Drop" (song), sung by Carl H. Rupprecht, First Presbyterian Church, Springfield, N. J., November 25, 1913;—sung by Lina M. Hauth, the Fabri studios, New York, January 21, 1914.

—"A Rose and a Dream" (song), sung by Ellison van Hoose, Trenton Monday Musical Club, Association Hall, Trenton, N. J., December 11, 1913;—sung by Ellison van Hoose, the Assembly Salon, Plaza Hotel, New York, January 8, 1914;—sung by Ellison van Hoose, First Presbyterian Church, Bloomfield, N. J., January 19, 1914;—sung by Lina M. Hauth, the Fabri studios, New York, January 21, 1914;—sung by Emma Howe Fabri, Estey Hall, Philadelphia, February 26, 1914.

—"Youth," "Land of Nod," "There, Little Girl, Don't Cry," "Tell Tale," "Scandal," "A Plea," "The Absent Minded Beggar" (songs), sung by the composer in Philadelphia, February 25, 1914.

Gilmour, Howard C—"A Slumber Song" (song), sung by Lalla B. Cannon, Wanamaker Auditorium, New York, February 7, 1914.

—"Hame to the Hiellands" (song), sung by Norma Weber, Wanamaker Auditorium, New York, February 7, 1914.

Goldblatt, Maurice—"Dance of the Sylphs" (violin), played by Alvin Steindel, Chicago, December 2, 1913;—played by Robert L. Barrow, Salt Lake City, Utah, January 11, 1914;—played by Robert L. Barrow, Hinckley, Minn., January 15, 1914.

—"Reverie Poetique" (violin), played by Isidore Berger, St. Mary's School, Knoxville, Ill., January 10, 1914.

—"Mediation," "Dance of the Sylphs" (violin), played by the composer, Glencoe Union Church, Glencoe, Ill., January 18, 1914.

Grant-Schaefer, G. A.—"The Eagle" (song), sung by Christine Miller, Apollo Club, Odeon, St. Louis, Mo., February 3, 1914;—sung by Christine Miller, Topeka, Kan., January 29, 1914.

—"The Sea" (song), sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914;—sung by Christine Miller, Waterloo, Iowa, February 6, 1914.

Hadley, Henry K.—"Butterflies" (song), sung by Yvonne de Treville, The Auditorium, Los Angeles, Cal., February 19, 1914.

Homer, Sidney—"Banjo Song" (song), sung by Paul FredERIC Eichhorn, Wanamaker Auditorium, New York, February 7, 1914.

Kroeger, Ernest R—"In Slumberland" (song), sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914.

La Forge, Frank—"Expectancy" (song), sung by Jean Vincent Cooper, Wanamaker Auditorium, New York, February 7, 1914.

MacDowell, Edward A—"To a Water Lily" (organ), played by Sumner Salter, Grace Hall, Williams College, Williamstown, Mass., January 14, 1914.

"The Blue Bell" (song), sung by Jean Vincent Cooper, Wanamaker Auditorium, New York, February 7, 1914;—sung by Yvonne de Treville, Hawaiian Opera House, Honolulu, February 5, 1914.

—"Etude," op. 46, No. 2 (piano), played by Winona Hill, Tuesday Musical Club, Pittsburgh, Pa., February 17, 1914.

McMillan, Malcolm Dana—"A Valentine" (song), sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914;—sung by Christine Miller, Topeka, Kan., January 29, 1914.

—"The Heart of Farazda" (song cycle), sung by Christine Miller, Waterloo, Iowa, February 6, 1914.

Moore, Mary Carr—"My Garden" (song), sung by Yvonne de Treville, Hawaiian Opera House, Honolulu, January 31, 1914.

Nevin, Ethelbert—"The Nightingale's Song," sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914.

Parker, Horatio—"Love Is a Sickness Full of Woes" (song), sung by Mrs. Charles E. Mayhew, Tuesday Musical Club, Pittsburgh, Pa., February 17, 1914.

Russell, Alexander—"A Gypsy Song" (song), sung by Norma Weber, Wanamaker Auditorium, New York, February 7, 1914.

Salter, Mary Turner—"Come Into the Garden" (song), sung by Mrs. A. Marcfield, Wanamaker Auditorium, New York, February 7, 1914.

Scott, John Prindle—"I Know in Whom I Have Believed" (song), sung by Henry J. Schlegel, Rochester, N. Y., February 8, 1914;—sung by J. A. McMahon, Cleveland, Ohio, February 15, 1914;—sung by William Simmons, Manuscript Society Concert, National Art Club, New York, February 27, 1914.

—"John o' Dreams" (song), sung by William Simmons, Manuscript Society Concert, National Arts Club, New York, February 27, 1914.

—"Death Triumphant" (song), sung by L. R. Boals, New York, March 28, 1914.

## Frank Gittelson to Return.

All uncertainty regarding the homecoming of Frank Gittelson, the young American violinist, has been settled by a cablegram, received by his father, Dr. Samuel Gittelson, of Philadelphia, and it is now known that the young artist will sail from Rotterdam aboard the steamship *New Amsterdam*, September 12. Over a week ago Dr. Gittelson was notified by the steamship company that upon receipt of funds for the passage, Gittelson would be assigned to a stateroom on the first available boat, and now, arrangements are complete.

Gittelson will make his American premier as soloist with the Philadelphia Symphony Orchestra in Philadelphia on October 30.

## Helen Ware Is the Author.

The article appearing in last week's issue of the MUSICAL COURIER entitled "The Renaissance of Improvising" was written by Helen Ware, the violinist and accomplished interpreter of Hungarian music. Through an inadvertence, Harriet, instead of Helen Ware, appeared as the name of the author of this interesting article.

## Carl M. Roeder in the White Mountains.

Carl M. Roeder has been spending the summer in the White Mountains at North Conway, N. H. He will return to New York about September 15, ready to resume his teaching. His customary large class will keep him busily employed after September 21, when his season opens.

## Kirschbaum in Army.

Walter Kirschbaum, pianist and pedagogue at the Toronto Canadian Musical Academy, is in the Austrian army, and consequently cannot return to Toronto in time to take his regular position when the academy opens. His substitute has not yet been determined upon.

## Missing No Chances.

"Our Congressman offers to send some garden seed." "Tell him we have no garden. We can use some canary seed, though."—Kansas City Journal.

The premiere of Dr. Otto Neitzel's new opera "The Judge of Kaschau," which was to have taken place this month at the Crefeld Opera, has been indefinitely postponed.



#### A Bauer Letter.

Some passages of a letter recently received from Harold Bauer, and written at Melbourne under date of July 30, are as follows: "The ubiquitous MUSICAL COURIER is the chief cause of this communication to you. I have just seen a recent number of the paper containing a report of my visit to Honolulu and quoting a statement of mine to the effect that there were many interesting reminiscences of Stevenson in that part of the world. It so happens that an old friend of mine has acquired the estate where Stevenson used to live, and the accompanying photograph is taken in the garden of his house, 'Sans Souci,' the occasion being a farewell dinner given to Mrs. Bauer and myself in true Hawaiian style. Note the roast pig in the center of the picture (the Hawaiian, when he celebrates, asks his friend to 'eat pig' with him), the cocoanuts used as drinking vessels, the 'lei,' or festive wreaths, and . . . the total absence of knives and forks!"

"The photo is of particular interest, I think, if only for the fact that there is only one artist in it! The others are mostly sugar planters."

"I am in the midst of a strenuous Australian season and am just completing a series of thirteen recitals in Melbourne, having given a similar series in Sydney. It is quite an original experience to give so many recitals in the same city within a few weeks and you can imagine that the preparation of so many programs is no light task. I am sending you the complete set, interesting, I think, for the reason that they are so varied and represent practically the entire classical repertory of the piano."

"My season lasts until September; we then leave for America for a short season until January, after which we return to Europe."

With kind regards, I remain,

"Yours very truly, HAROLD BAUER."

#### Bauer's Programs.

The first of the Bauer programs included Schumann's C major fantasia, Chopin's B minor sonata, and shorter compositions by Mendelssohn, Beethoven (minuet), Daquin, Gluck-Brahms, Alkan, Schubert (impromptu), Saint-Saens; the second concert presented Bach's "Italian" concerto, Beethoven's "Les Adieux" sonata, Schumann's

"Etudes Symphoniques," Chopin's F major ballade and C sharp minor scherzo, Liszt's D flat etude, and an arrangement of Wagner's "Ride of the Valkyries"; the third program was made up of Beethoven's "Appassionata" sonata, Schumann's "Carneval," Chopin's G minor ballade, E major nocturne and A flat polonaise, Mendelssohn's "Rondo Capriccioso," and Liszt's "Waldehrauschen" and thirteenth Hungarian rhapsody; the fourth program embraced Mozart's C minor fantasia, Schumann's "Papillons," Beethoven's op. 3 sonata, Debussy's "Children's Corner," Brahms' D minor ballade and B minor capriccio, Schubert's G flat impromptu, and Liszt's "St. Francis Legend"; the fifth concert had Brahms' waltzes, Beethoven's "Moonlight" sonata, Schumann's "Fantasietücke," Chopin's berceuse and B flat minor scherzo, Gluck-Saint-Saens "Alceste air de ballet," and Liszt's "Mephisto" waltz; a Chopin program consisted of the etude in C minor, prelude, A flat, fantasia, B minor sonata, F sharp impromptu, tarantelle, F sharp minor polonaise, barcarolle, C minor nocturne, and B minor scherzo; Bach headed the seventh program with his "English" suite in G minor, and then followed Bee-



HAROLD BAUER (EXTREME RIGHT) IN HONOLULU.



thoven's F sharp sonata, Franck's prelude, choral and fugue, Chopin's C sharp minor nocturne, E flat minor polonaise and A flat ballade, Schubert's "Ländler," and Brahms' Hungarian dances; the eighth recital brought forward Bach's "Chromatic" fantasia and fugue, Mozart's F major sonata, Chopin's B flat minor sonata, Schumann's Faschingsschwank, Alkan's "The Wind," Gluck-Sgambati's "Melody," and Wagner's "Ride of the Valkyries"; Beethoven's A flat sonata, Schumann's "Kinderszenen" and toccata formed the big numbers of the ninth program, while the shorter ones were a Chopin prelude, two etudes, mazurka and polonaise, Rachmaninoff's C sharp minor prelude, Weber's "Rondo brillant" and Liszt's "Au bord d'un Source" and a Hungarian rhapsody; a tenth recital opened with Schumann's "Kreisleriana," and then came Liszt's B minor sonata and shorter pieces by Beethoven (minuet), Bach, Levy ("Tango"), Ravel, Chopin (tarantelle, waltz and A flat polonaise), Schubert-Liszt ("Erlking"), Schubert (A flat impromptu) and Saint-Saëns; the eleventh program had a worthy beginning with Beethoven's "Waldstein" sonata and three short numbers by Schumann, and the balance of the concert was constituted by Chopin, Debussy, Grieg, Rubinstein and Wagner-Brassin; Bach led off the twelfth recital with his D major toccata, while Schumann was represented by his G minor sonata, Brahms by his G minor rhapsody, Chopin by a nocturne, ballade and polonaise, Mendelssohn by an etude in B flat minor and the "Spinning Song," Cesar Franck-Bauer by the prelude, fugue and variations, Scarlatti by his A major sonata, Liszt by his minor study, and Gluck-Saint-Saëns by the "Air de Ballet" from "Alceste." For a final program, the thirteenth, Bauer played Beethoven's D major sonata, Brahms' variations on a Paganini theme, Schumann's "Papillons," Chopin's B flat minor scherzo, Schubert's andante from the B flat sonata, Albeniz's "El Puerto," Grieg's "Cradle Song" and "Butterflies," and Liszt's "St. Francis Legend."

#### Tempo Presto.

Prof. Edgar Stillman Kelley tells this department that he had troublous times in getting from Rotterdam to London. "In fact," says Prof. E. S. K., "the place almost proved to be my 'Rotterdammerung.'"

#### Human Degeneration.

In the latest Review of Reviews there is an article on "The Vocal Music of Monkeys," and four scientists, Mahoudeau, Margraff, Veth and Waterhouse, are quoted in it as having observed that certain members of the Howlers (Stentors) and Gibbons tribes make rhythmic sounds in scale successions while the rest of the species sit by and listen in silent admiration to the very last note of the queer concert. We are glad to hear, at any rate, that the auditors do not get up before the finale and spoil it by putting on their wraps and slamming seats and exit doors. When man descended from the monkey he well might have brought with him simian concert manners.

#### The Children's Hour.

"Why Children Lie" is the title of an article in the Pictorial Review. One reason is that parents trust to the honor of the youngsters when they ask them how long they have been practising.

#### Auld Lang Syne.

Moritz Moskowski has just written another concert valse. O tempora, O Moritz.

#### Trying to Disown It?

"At the convention of dancing teachers held in New York last week, the light footed professors almost came to blows over the question as to who invented the American tango."—Exchange.

#### The Hesitation of Rossini.

Apropos of the foregoing, Henry T. Finck tells the world that in a Rossini manuscript discovered recently there is a composition called "Halting Waltz."

#### Futility.

From London Truth comes the attached lament which struck us as being particularly eloquent and heartfelt: "War—bloody, bestial war! Olympic festivals, harbingers of peace! A. D. 1916: Olympic festival at Berlin. The youth of Europe to meet in athletic festival. The young men of the nations of the world to forgather and struggle for the laurel wreaths of peaceful victory. Barely a twelvemonth ago there was an appeal for funds for this meeting that these islands might not be ill represented. And now the war cloud hangs over all. A. D. 1916. A Christian calendar! Two thousand years of men fighting like devils for conciliation and hating one another for the love of God. Do you recall how even those who had no dear ones in South Africa had war brought home to them when Freddie Tait, golfer and officer, fell in the trenches at Magersfontein? How many of those that raced at Sweden or were preparing for Berlin will be there? The iron hand of conscription lays them by the heels and bids

them fight? What for? They do not know. They do not care. They are the pawns of people who think they control this planet. Not for them in the full strength of youthful manhood to row and run, to jump or swim. Let them face the bullet like men, and writhe in death on the battlefield that the historian of the future may chronicle the effects of war and the Christian religion on the development of national prowess. Let us not forget Lord Lansdowne. Old age pensions were enervating. A great war invigorating. Man does not send racehorses to be cavalry chargers or his prize breeding cattle to be fodder. But he sends the best of his athletic manhood to shoot each other and keeps the weakling at home. Olympic festivals and all their talk of peace. How fatuous. And yet I have read that England was cheered by the Berlin crowd outside the British Embassy. Perhaps I am wrong, but I will warrant the crowd was not an old crowd. Not merely has the young Berliner met the British youth in divers sports. He has got to know him in that way. Not in vain did British and German oarsmen work to common purpose at Stockholm. Go to Hamburg and Berlin, and you shall see that the young folk know that from here have come the sports that make them happy. Less than a month ago Froitzheim, the German lawn tennis player, was cheered to the echo at Wimbledon. Barely a twelvemonth ago a nephew of the Kaiser was competing in the lawn tennis championship there. Olympic festivals, cardinals and bishops are very civilizing influences. The medical man struggles to preserve the most decrepit of humanity. The Olympic enthusiast preaches physical culture and humanity. But the highest form of art and science is reserved to kill the fittest, and the perverid religionist thanks the Deity for successful gun running."

#### Song of the Bullets.

DEAR VARIATIONS—I hear from Ernest Voigt, manager of G. Schirmer, Ltd., London, that the big German publishing houses like Peters, Schott, Simrock and Bote & Bock, who have tons of lead music plates in their vaults, are fearful that these will be confiscated by the government to be melted into bullets.

The thought inevitably suggests itself that even the youngest drummer boy would not mind being winged with a roulade or two out of, say, "The Barber of Seville," though the stoutest heart must quail before a chunk of "Elektra," however small the calibre.

Faithfully yours,

H. O. Osgood.

London, August 21.

#### Feminine Intuition.

Readers of novels may remember a book by Gertrude Atherton called "Rulers of Kings." It was written about ten years ago. In it the author predicted not only the Russo-Japanese and Balkan wars, but also the present European conflict with the alignment of the fighting countries exactly as they are arrayed. LEONARD LIEBLING.

#### Ye Music Editor.

The reason for his happy smile  
Is that the phone rings all the while—  
And breaking up his perfect ease  
Come earnest questions such as these:  
"How old is Nellie Melba now?"  
"Did Eames and Patti ever row?"  
"Who wrote 'The Battered Bride,' I pray?"  
"How much must a contralto weigh?"  
"In what key is the A flat march?"  
"Should singers eat more fat than starch?"  
"Do concerts pay in Aroostook?"  
"What was the middle name of Gluck?"  
"I beg, when did Debussy die?"  
"Should pianists say 'technique,' and why?"  
"What was the first tune ever heard?"  
"How can I tell a major third?"  
"Don't you admire Richard Strauss?"  
"They tell me Chopin was a souse."  
"Are tunics worn at concerts much?"  
"What pianist has the sweetest touch?"  
"Does Bori own a private yacht?"  
"Amato's coming, is he not?"  
"The cello's like the human voice."  
"Of operas, what's your private choice?"  
"Caruso must have millions now."  
"I don't like Paderewski's bow."  
"Godowsky's in an awful fix."  
"Who sang 'Il Re' in '06?"  
"How can I get to concerts free?"  
"I guess you don't remember me."  
"The moths are in the piano case."  
"Is Bonci tenor or a bass?"  
"How do you spell Rachmaninoff?"  
"Is hot milk good for quinsy cough?"  
"How much do fiddles bring today?"  
"Does Zimbalist wear a toupée?"  
"Gabrilowitsch for me, you bet."  
"Is Mozart writing music yet?"

"What's in the cup that Tristan drains?"  
"What gives Amfortas those queer pains?"  
"Please make my sub. three dollars net,  
"Because Pa plays the clarinet."

#### Mr. and Mrs. Arnold Volpe Return from Europe.

Arnold Volpe, Mrs. Volpe and their two children are back in New York, after an interesting visit in Europe.

It was soon after their arrival here that they called at the office of the MUSICAL COURIER and told an exciting story of their stay abroad just prior to the outbreak of the war and up to their safe arrival in America.

"It was early in the summer that I left New York to join my family in Paris," said Mr. Volpe. "I then went to Professor Bouhy's villa in Belgium, at Pepinster, which is between Liege and Verviers, where I left the children.

"We then went to Berlin and had a delightful visit with Mr. and Mrs. Arthur M. Abell, Josef Lhevinne, Coenraad Bos, and other musical people. From there we went to Dresden and visited Professor Auer, my teacher.

"Then we went to Carlsbad, Austria, and we were there but one day when war was declared. We saw the first mobilization of troops. Our first impulse was to rush to Belgium, as we were told that Belgium was the safest place to be.

"We went to Marienbad, where we had tea with Josef Stransky. Mrs. Volpe suggested he rush back to America, but he did not seem the least bit worried. We left Marienbad on the last train before the cars were seized for the transporting of soldiers. We haven't seen or heard a word from Mr. Stransky since.

"From there we went to Wiesbaden, where we visited the family of Ossip Gabrilowitsch, the Russian pianist. We left at 3.30 and everything was peaceful; at 8 o'clock things were in a pitiable condition. We had to implore the conductor of our train to stop at Herbesthal, for at first he would not. Had we not stopped there we could never have reached our children until after the war. We were both so nervous and excited that at Pepinster I was robbed. The train was overcrowded and we had to sit on our baggage in the aisles.

"We reached there at 10.30 while the Belgians were marching toward Liege. We packed our trunks and went to Ostend.

"The sights we witnessed while trying to get on board our steamer at London were too horrible ever to tell in words. Everybody, it seemed, rushed to London. There must have been about 10,000 persons trying to get on our boat. Wives and husbands were separated, baggage lost, and there were many calamities all happening at once.

"We were very fortunate in securing passage in the steerage. However, later I obtained a place in the second class cabin for Mrs. Volpe and the children. I slept out on deck all week. The conditions on the boat were horrible.

"Luck, indeed, seemed to favor us both from the outset. That we arrived in New York with all our baggage seems almost miraculous, when nearly every one seems to have lost baggage in various parts of Europe.

"Mrs. Volpe had expected to remain abroad for three years continuing her study of music. The war, however, put an end to all of her plans."

Like all those who seek shelter on this side of the Atlantic, both Mr. and Mrs. Volpe are glad to be back and expressed deep sorrow that there should exist such a deplorable conditions of affairs in Europe.

#### C. Mortimer Wiske Back.

After a vacation of several months at his camp in Maine, C. Mortimer Wiske has returned to Paterson, N. J., to begin preparations for the coming Paterson and Newark music festivals.

Mr. Wiske will open an office in Newark this week, from where he will manage the Newark rehearsals.

As announced in the MUSICAL COURIER last spring this is to be the first music festival of its kind that Newark has ever had. Preparations are being made with marked rapidity, and in a few days, it is expected, the organization of the great chorus of one thousand voices will be under way.

In the next issue of the MUSICAL COURIER the weekly Newark letter will be resumed, when it is expected some interesting facts regarding the festivals will be ready for publication.

#### King Clark Plans.

M. H. Hanson has received quite a number of letters from all parts of the country inquiring whether Mr. King Clark will teach in America this year, and he wishes to state that it is impossible for him to answer these numerous letters individually, for he is not in a position to give a definite reply, as he does not know Mr. Clark's plans. That singer now is on his way to this country.

## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

#### John Church Company.

"QUATRIÈME GAVOTTE" (Fourth Gavotte). For piano solo. By Cécile Chaminade.

This moderately difficult and brilliant gavotte is a concert solo, not a dance. No woman composer of our day is more widely known or more highly esteemed than Cécile Chaminade, whose work, both in volume and in quality, adds a lustre to the musical reputation of her native France. In this new gavotte we find the characteristic French sprightliness and the personal note of the composer happily blended with a certain amount of classical austerity required by the old style of the gavotte. Cécile Chaminade always writes well for the piano. All her passages are playable and effective.

"AIR ESPAGNOL" (Spanish air). A piano duet, four hands. By Cécile Chaminade.

Good duet music is all too rare. We heartily recommend this gay and vivacious Spanish air to pianists. It is well within the powers of the average good amateur player, and its musical contents are not difficult to find. CHOICE SACRED SONGS. By various composers.

"Still, Still with Thee," and "The King of Love My Shepherd Is," by Ole Speaks; "The Day Is Gently Sinking to a Close," by R. H. Woodman; "O Eyes that are Weary," "Through Peace to Light," by William G. Hammond; "Redeeming Love," "O Paradise," "Breathe Your Soft Prayer to Christ, the Child," "I Heard the Voice of Jesus Say," "Light at Evening Time," "Oh, for a Closer Walk with God," by C. B. Hawley; "O Lord, Rebuke Me Not," "I Will Lift Up Mine Eyes," by Eduardo Marzo; "Lord Jesus, In Thy Mercy," "Sunrise and Sunset," "Nearer My Home," "I Praise the Lord," by Charles Gilbert Spross; "O Lord, Most Holy," by Pietro Vallini; "A Song of Victory," "The Ninety and Nine," by Frederick Stevenson; "Rock of Ages," by Oscar J. Fox; "Bow Down Thine Ear, O Lord," by Alexander MacFayden; "Bow Down Thine Ear," by C. Hugo Grimm; "Jesus, In Thy Dying Woes," by Will C. Macfarlane; "Light of Light," by Alfred Wooler.

"Dream Life," a song, with words by W. H. Bugbee and music by G. Warring Stebbins, is a simple melody with an unaffected accompaniment. It is just the kind of song that teachers can use and amateurs can sing effectively. It is musically attractive both in melody and rhythm.

"Red Roses," a song, with words by Jessie Wade Manning and music by Lawrence H. Montague, is graceful and natural in its flow and altogether without pretensions or striving after novel effects. It is the kind of song that does not become wearisome with repetition. The words are wholesome in sentiment and are suitable for song purposes by young persons.

"The Lambs March," a piano solo by John Philip Sousa, is a composition that hardly requires eulogy or criticism. It is a Sousa march. If there are any persons in Europe or America who do not know what a Sousa march is by this time we fear that no words of ours can enlighten them.

#### The Boston Music Company.

AN ALBUM OF FIVE PIECES FOR THE PIANO. Composed by Claude Debussy.

These five short compositions, which are of medium difficulty, are called "Mazurka," "Ballade," "Danse," "Rêverie," "Valse romantique." In spite of their names, however, they are all characteristic of the selfsame composer. It is, of course, this personal note which gives Claude Debussy his fame throughout the musical world. Apart from this particular something which belongs to Debussy alone, there is nothing unusual in these five

pieces. We are tempted to quote what Lamb said about the poetry of Shelley: "Thinspun." But the thinspun poetry of Shelley endures. Likewise the thinspun music of Debussy has vitality and individuality.

"TRIO ALBUM." For violin, cello and piano. In seven volumes.

Volume V contains "Andante Sostenuto," by Waldemar Bargiel; "Lento," by Cécile Chaminade; "The Bella," by Claude Debussy; "Romance sans paroles," by Daniel Van Goens; "Epithalame," by Eduard Lassen; "Bolero," by Maurice Moszkowski; "Barcarolle," by Jacques Offenbach; "Serenade," by Gabriel Pierné; "Waltz-Scherzo," by Oscar Straus; "Canzonetta," by P. Tchaikowsky.

The engraving and printing of these albums are perfection itself, and the compositions are all melodious and within the technical powers of most amateur string players. They are in every way commendable, for they encourage the performance of good music, and they satisfy the tastes of those who have already learned to appreciate good music.

#### White-Smith Music Publishing Company.

"TRIO IN D MAJOR." Op. 56. For violin, cello and piano. Composed by Charles Wakefield Cadman.

This important and solidly constructed work is written in the usual three movement form. The first movement, allegro maestoso, is powerful, broad and imposing. The second movement, andante cantabile, is rich in harmonic changes and full of expressive melody. In the last movement, vivace energico, the composer has given free rein to his impetuous flow of themes and phases, and has written a brilliant and convincing movement which worthily concludes the trio. This music is, perhaps, a little beyond the technical skill of amateurs, yet it is brilliant and effective without in the least taxing the powers of any good trio of professional players. It is to be hoped that this excellent work from the pen of one of the most successful of the younger school of American composers, will meet with the approval it so well merits.

#### Polak's Fine Work at Asbury Park.

Among the many brilliant features in connection with the Elks Music Festival, held at Asbury Park, N. J., on August 25, 27, 29, was the fine work of the young American pianist, Emil Polak, who appeared not only as a soloist on each of the programs, but also as the official accompanist of the occasion. During the course of the three big entertainments the versatile pianist played for the tenors, George Dostal and Orville Harrold, the baritone, Jerome Uhl, and also for Alice Nielsen, soprano; Rosa Olitzka, contralto; Miss Mylott, contralto; Mabel Garrison, soprano, and Nahan Franko, the New York violinist and conductor.

In every detail of his part in the programs, Mr. Polak's splendid musicianship and reliability were always at the front. His equipment as a pianist should make him a valuable member of the American musical fraternity, for his playing is an inspiration to all who hear him. As the first soloist appearing on each of the Asbury Park programs in question he never failed to make a deep impression on his audiences. His playing of the Leschetizky arrangement for left hand alone of the sextet from "Lucia" and of Liszt's "Rigoletto Fantasia," together with a Chopin nocturne and a Friml etude, evoked rounds of applause, demanding encores which, in their turn, were forthcoming.

#### Helen Stanley's Program.

Helen Stanley, the young American prima donna of the Chicago Opera Company, Montreal Opera Company, and the Century Opera Company, includes at times in her recital programs two or three operatic arias. While freely acknowledging the futility of presenting such numbers in cities which, like New York, Boston, Chicago and Philadelphia, are enabled to hear them under the best conditions of actual operatic representation, yet communities not blessed with opera companies should, Miss Stanley maintains, be accorded the opportunity of hearing at least fragments of the operas whenever possible. So that the concert giver fulfils, as it were, a twofold duty in such localities and heightens the artistic significance of his or her activity in those particular centers. On her recital programs for the coming season Miss Stanley has placed the arias from "Madama Butterfly," "Tosca," "La Bohème" and "Salome."

#### Meta Reddish for Naples.

Meta Reddish, the American coloratura soprano, has accepted a return engagement at the San Carlo, Naples, for this winter. It is the theatre where she made her debut three years ago. She will appear in "Traviata" and "Rigoletto." Early in July, Miss Reddish scored a distinct success at the Grand Theatre, Lyons, France.

## OBITUARY.

### Francis T. Sully Darley.

Francis T. Sully Darley, a prominent musician and art critic, of Philadelphia, Pa., died at the Hotel Dennis, Atlantic City, N. J., where he had been spending the summer. Apoplexy caused his death; he was eighty-one years old.

Mr. Darley lived at 510 South Broad street, Philadelphia. Since the death of his wife, who was Cecelia Baldwin, daughter of Matthias Baldwin, founder of the Baldwin Locomotive Works, Mr. Darley had lived in seclusion at the Broad street address.

He was born November 10, 1833, the son of William H. W. Darley, organist in St. Luke's Church, at Thirteenth and Spruce streets, for thirty-four years. Mr. Darley began his musical education under J. C. Strandbridge, organist in Christ Church for many years. Later he studied with John Welsh, organist of St. Mary's Church, and then took up the science and orchestration of music under Leopold Meighen, conductor of the Musical Fund Society.

When twenty years of age, Mr. Darley became organist at Christ Church, Second street, above Market. He held that position for four years and then went to Calvary Presbyterian Church, Locust street, above Fifteenth, where he remained for several years.

Subsequently he became organist of St. Clement's Church, which position he held until his marriage, April 16, 1868. He resigned and devoted his time to the study of art and music.

### Emil Fischer.

Emil Fischer, the retired Wagnerian basso, died in Hamburg, Germany, on August 11, according to advices received in New York last week. He had been suffering from stomach trouble.

His reputation in America was due altogether to his connection with the Metropolitan Opera House, where he first appeared in 1885 under Anton Seidl. Just previously he had been connected with the Dresden Royal Opera. Emil Fischer at once established himself in New York as a Wagner singer of unusual force and intelligence. His Hans Sachs long has been regarded in this city as the ideal representation of the role. In 1891 the popular basso returned to Europe for some years, reappearing at the Metropolitan in 1904. In 1904 a farewell benefit performance was given him there in honor of the fiftieth anniversary of the beginning of his vocal career.

Emil Fischer is credited with having discovered Lilli Lehmann and introducing her to the world of music. His voice was a basso of unusual range, resonance and mellowness, and he infused his interpretations with a rare degree of sympathy and intellectual insight. The late singer made his residence in New York for many years after his retirement, and was married here to Camille Seygard, the soprano. At the time of his death, Emil Fischer was eighty-three years old.

### Ada Bird.

Ada Bird, a noted musician and director of the Wisconsin School of Music, Madison, Wis., passed away suddenly from heart failure at her summer home on Plum Lake in northern Wisconsin, August 25.

Only recently the MUSICAL COURIER announced that the French Government had honored Miss Bird in recognition of her great work in the field of music to which she had devoted her whole life by awarding to her the decoration of Les Palmes Academique.

Miss Bird's school has been one of the most successful in the State and she has done so much for music that her death is felt as a great loss, not only by the whole city, but by the surrounding country. She has been a vital influence not only in the musical life of the community in which she lived, but through the teachers she has trained and the successful public pianists she has produced her influence has been extended throughout the whole State.

### Georgine von Januschowsky.

Georgine von Januschowsky-Neuendorff, formerly a well known opera singer and once a member of the Metropolitan cast (under Abbey and Grau), died at Bellevue Hospital last week, aged sixty-four. For the past dozen years or so Mme. Januschowsky had been one of the dramatic company at the Irving Place Theatre. Her husband, who died some years ago, was Adolph Neuendorff, a conductor.

### James Irvin Griffin.

James Irvin Griffin, twenty years old, a member of the Paulist choir, Topeka, Kan., died on August 14 of appendicitis. He was taken ill on August 7 and an operation was unsuccessful.



## OMAHA HAS A NEW SCHOOL OF MUSIC.

The Omaha Conservatory of Music and Art is the Name of the Institution—Will Open September 14 with Complete Faculty—Subscription Series Contracts with Artists Canceled Owing to Present Conditions—Local Musical People Back from Europe.

Omaha, Neb., September 1, 1914.

Very interesting locally, and doubtless in a much wider circle, will prove the announcement of the establishment of a new school of music in this city. The name of the institution is the Omaha Conservatory of Music and Art, and the title conveys a very fair idea of the work to be done and the courses to be offered. The school has been incorporated under the laws of the State of Nebraska, and is said to have an adequate financial backing. It will be housed in the building known locally as the Metropolitan Building, which insures for it commodious, pleasant and accessible quarters, containing not only well arranged suites of rooms for studio purposes, but a spacious recital hall as well. A pipe organ has been ordered by the school management, and will be installed in the recital hall as soon as it arrives.

The school will open September 14 with a faculty of over twenty instructors. Some of the more prominent names are as follows: Alexander Emslie, Henry Cox, Ben Stanley, Edith L. Wagoner, Nathaniel Reed, Edward Puls, Albin Huster, and J. Laurie Wallace.

The courses will cover all theoretical and technical phases of music, dramatic art, painting, aesthetic dancing, and public school music. German and French will also be taught. The president of the board of directors is E. A. Gallup, in whose hands the business management of the school will be.

### MISS HOPPER CANCELS CONTRACTS.

A recent note from Evelyn Hopper, the Omaha concert manager, brings the unwelcome news that in view of unfavorable conditions, financial and otherwise, she has found it wise to cancel all the contracts with artists engaged for her subscription series. One of the attractions booked for this series was Fritz Kreisler, who is reported to be at the war front.

Miss Hopper does not wish this report to be construed as meaning that she will offer the local public no artists whatever. On the contrary, she has arranged for an appearance of Schumann-Heink, and hopes to present as many more attractions as the times will justify. She also calls attention to the fact that after five seasons' work, this is the first instance of the voluntary cancellation on her part of a contract.

Miss Hopper has but recently returned from Chicago, where she enjoyed a six week's period of study with Maestro Sacerdote, of Milan.

### LOUISE JANSEN-WYLIE RETURNS.

After a pleasant and profitable year spent in study and professional work in the East, Louise Jansen-Wylie has returned to this city, and expects to open a studio within the next week.

### LUELLA ANDERSON IN OMAHA.

Much against her will, Luella Anderson is obliged to forego the benefit and pleasure of a season in Brussels, where she has studied violin the past three years. During her residence in Brussels, Miss Anderson acted as the correspondent of the MUSICAL COURIER. Her present plans are still indefinite.

### MARY MÜNCHHOFF RETURNS.

Mary Münchhoff reached Omaha last week after a stormy vacation spent near the European war zone. Her

experiences, like those of many other Americans in similar circumstances, were of a very unenviable variety.

### REV. TALLMADGE TRANSFERRED.

Rev. Father A. J. Tallmadge, formerly of Creighton University, has been transferred to a Jesuit college in Detroit. Father Tallmadge, as organizer of the Creighton Glee Club, and general musical enthusiast, was an important factor in the musical life of the community, and his loss will be keenly felt.

### HENRY COX RESUMES ACTIVITIES.

Henry Cox, the violinist, has reopened his school of orchestral instruments. Mr. and Mrs. Cox spent the summer months at one of the Iowa lakes.

JEAN P. DUFFIELD.

### Hard Times Ahead.

By GEORGE HAMLIN.

I am fearful for the success of opera in America next fall and winter, for I see that the price of garlic is going skyward by leaps and bounds. Never in the history of the world has this odorous edible aeroplaned in price as it is doing in these exciting days.

A worldwide shortage is reported in garlic. The Mexican crop is an absolute failure, and the Italian crop, according to the market reports, will not be enough for the local supply. This may sound like a strong statement, but it is true. And what, I ask, are the opera impresarios



GEORGE HAMLIN AND ONE OF THE CORTINA DAMSELS, WHO IS GATHERING HAY WHILE THE SUN SHINES.

This snapshot was taken at Cortina, Tyrol, during July, 1914.

to do, to say nothing of the opera singers? It may be that opera will have to be given up entirely for the time being.

As is strongly evident on the street cars and elevated trains morning and evening, the garlic consumption in America has increased within the past few years. Some of this increase may be laid to the vast immigration from Southern Europe, but it is a known fact that all of our very best lobster palaces have quadrupled the garlic supply in the last year or so.

Garlic is not a thing to abuse. For the delicate palate

For  
My  
Concerts  
apply to  
All the  
Managers  
or to me at my  
Personal address

44 West 44th Street, New York



what chemists call a "trace" will suffice, and many people to whom the flavor is a thing of scorn do not realize that dishes they most enjoy at famous restaurants owe their quality to this humble ingredient.

Working people and others with stout stomachs may take garlic raw with bread as some folks take onions. To the fastidious, either may seem a barbarous custom, although both onions and garlic have been extolled of late as a recipe for longevity. Still, I suppose there are some who would not care for a long life on onion and garlic terms.

In the meantime, I am investing all my spare change in the garlic corner and expect to reap vast profits on account of my commercial acumen.

### Reinald Werrenrath's Busy Summer.

Reinald Werrenrath, the baritone, has certainly had a summer without monotony. His professional engagements kept him busy even into the warm season, an exceedingly pleasant one being a song recital for the summer school at Dartmouth College. From his house at University Heights, New York City, where he has enjoyed some delights of farm-gardening, he has been able to take short journeys to places near town and indulge in his favorite amusements, sailing and swimming.

While his engagements became farther apart later in the summer he, with three college friends, equally enthusiastic lovers of the ocean, went on a motor boat trip of three weeks along the New England coast, the boat (the Delta) being one of the first to go through the new canal at Cape Cod. The four comrades took turns as helmsman, cook, etc., and the life on board was absolutely unconventional—consequently very restful even with necessary work.

On returning from this voyage, Mr. Werrenrath went to Peterborough, N. H., where, as already stated in this paper, his singing was a distinctive feature during the six days of the MacDowell Festival. After being in town only two days, he went to Delhi, N. Y., where he gave a song recital to a very large audience.

# SCHUMANN-HEINK

TOUR--SEASON 1914-15--NOW BOOKING

Direction: Wolfsohn Musical Bureau, 1 West 34th Street, New York

STEINWAY PIANO USED



KATHARINE

# GOODSON

Management: Antonia Sawyer, 1425 Broadway, New York.

"A POETESS OF THE PIANO"

In America January to April 1915

TOUR NOW BOOKING

KNABE PIANO

### Teague on Accompanying.

"Good accompanists are born and not made," is a common saying, which is fully appreciated by artists who are often obliged to seek far for suitable and efficient associates of this nature.

Quite prominent in this important branch of musical activities, aside from his splendid abilities as an organist and composer, and one who might easily be acclaimed as one of the chosen few, is the New York pianist, Cecil Teague. During a short conversation with him recently he said to a *MUSICAL COURIER* reporter: "To me, without a doubt, accompanying the voice or another instrument is the most interesting and fascinating profession in the world. For me to remember the time when I first took up the study of it, is impossible, for while still a very young boy as organist in an old English cathedral in my home town, I always derived greatest pleasure from the work with my choir and various soloists. Yes, I am exceedingly fond of solo playing also, but accompanying is a veritable obsession. The real pleasure of accompanying is derived from the blending, as nearly as possible, of one's own temperament to that of the solo performer's and thereby creating of the whole, a near perfect ensemble. Instinct plays one of the most important parts in the practice of this art. For an accompanist to imagine that his playing should be void of originality and that his main efforts are to be devoted to a mere following of the solo part is a grave mistake. The accompanist should, and does

in successful instances, play nearly as important a part as the soloist, for only upon the strength of the background does the effectiveness of the soloist's prime efforts depend."

Among the many artists with whom Mr. Teague has



CECIL TEAGUE.  
Prominent New York accompanist.

been associated are Dan Beddoe, Victor Maurel and Léon Rothier.

### Arthur Alexander on the Water.

Arthur Alexander's manager, M. H. Hanson, has received the following letter:

La Roseraie,  
Parc de la Malmaison,  
Rueil (S. & O.), August 24, 1914.

MY DEAR HANSON: We are sailing on the Patria, of the Fabre Line, from Marseilles, September 3, and expect to reach New York about September 12 or 13. This dreadful war is changing a great



ARTHUR ALEXANDER.

many things and it is impossible to look very far ahead. I hope you got out of Belgium all right, and have had a safe and pleasant trip to America. Address me care of Thomas Leeming, 99 Chambers street, New York. At present I am driving an ambulance for the American Red Cross and have not much time to think of next season's programs!

Yours sincerely,

(Signed) ARTHUR ALEXANDER.

Mr. Hanson states that nothing has been booked for Mr. Alexander before February, but he hopes that as soon as it becomes known that the famous tenor has been compelled to come to this country earlier than expected, owing to the state of affairs in Europe, those who wished to have his services, but who had to be refused on account of the very short time during which Mr. Alexander decided to

come to America on this, his first visit, will communicate with Mr. Alexander's managers.

Alexander's sublime singing, the greatness of his art, which is enhanced by his most remarkable accompanying—for he sits at the piano and sings to his own accompaniments—is sure to secure for him, as soon as he has been heard, a high position in this country.

It is not to the artist's discredit that, besides being a most serious devotee to his art, and a charming gentleman, beloved by all those who meet him, that he is a thorough sportsman, who refuses to teach on Thursdays, Fridays and Saturdays of each week, in spite of the temptation of making as much money as possible, so that he can devote Thursdays to golf at the Paris Golf Course, near Versailles, and Fridays and Saturdays to shooting or fishing, according to the season, and all the time his American racing car is seen in all parts of the country surrounding Paris. It is doubtless that this car is the one he is using in the services of the Red Cross.

### The Farmer-Manager.

A farmer! That is exactly what Manager Charles L. Wagner is. At Pawling, N. Y., spread out over a wide area of beautiful country, lies one of the prettiest farms in that section. Its owner has devoted a great amount of time, energy and money to the improvement and development of this tract of land along scientific lines. A scientific farmer in these days is usually the prosperous citizen.

In a recent letter to the *MUSICAL COURIER* Mr. Wagner refers to his "hobby" as follows:

I have gone at the business the same as I have gone at my managerial work, learning it from the bottom up. I had the orchard made over this spring by tree surgeons, all the cavities cleaned and filled, bark scraped from the trees, had it sprayed four times, which put the trees in fine shape—result is good apples.

You see I manage the best artists in the world, and I am the best manager. (I don't claim it, but I admit it.) So naturally I must have the best farm and raise the best apples.

If Mr. Wagner manages his farm as he has John McCormack nothing more need be said about his success—that must necessarily be taken for granted.

### Willy Burmester Expected.

Manager M. H. Hanson is very much concerned at not being able to hear from Willy Burmester. The violinist is to open his season as soloist with the Minneapolis Symphony Orchestra on November 6, and many recitals and orchestral appearances are booked for him.

It will be a great disappointment to Mr. Hanson if by chance Mr. Burmester should not be able to come to America, but knowing him as he does, he has no doubt that the next day or two will bring news from the violinist saying that his original plan to come over with his entire family will be carried out to the letter. Mr. Hanson states that Mr. Burmester's will is indomitable.

A large apartment on Madison avenue, New York, is now being furnished for the use of the Burmester family during the coming winter, and Mr. Hanson has not seen fit to change the order.

### Helen Stanley in Opera and Concert.

Helen Stanley, who is now on the Atlantic Ocean en route to New York, will open her season with the Century Opera Company, singing for the first time in English Micaela in "Carmen." This opera will be produced on the second evening of this season, and the proceeds of the performance will be donated by the Messrs. Aborn to the American Red Cross fund.

Miss Stanley will appear almost continuously in leading roles with the Century Opera Company in New York.

Her operatic appearances will be interrupted so as to enable her to fill some concert dates arranged for her, the entire months of January, February and March being booked solid for concert work.

### Marcella Craft in New York.

Marcella Craft has left her parents' home in Chicago, where she has been visiting, and will reside in New York, where she will work hard to make herself letter perfect in the original languages of the big roles, with which her name has become identified and famous in Germany, where, of course, she sang them in the German language.

Miss Craft will remain in the metropolis until she goes to the Pacific Coast for the fall concert tour now being arranged by M. H. Hanson's representative, Frank W. Healy, who in his booking is being aided by L. E. Behymer.

### John Rebarer Expects a Busy Season.

Owing to the large number of applications for lessons, John Rebarer, the concert pianist, opened his studio, 420 Madison avenue, New York City, on September 1. Mr. Rebarer also has signed for several concert engagements to be filled in the near future.

Mr. Rebarer was about to leave for Germany to give a recital in Berlin in August when war was declared and the steamship sailing canceled.

## Century Opera House

Central Park West at 62nd and 63rd Sts., New York City  
Milton and Sargent Aborn, General Managers

Second Season—20 Weeks, SEPT. 14  
Beginning Monday

Lois Ewell  
Betina Freeman  
Muriel Gough  
Erzsi Gut  
Florence Macbeth  
Sylvia Nilis  
Helen Stanley  
Elizabeth Campbell  
Kathleen Howard  
Augusta Lenska  
Maude Santley  
Albertina Rasch  
Marcella Craft  
Alice Eversman  
Gustaf Bergman  
Orville Harrold  
Morgan Kingston  
Charles Febre  
Hardy Williamson  
Thomas Chalmers  
Louis D'Angelo  
George Everett  
Louis Kreidler  
Graham Marr  
Alfred Kaufman  
Henry Weldon  
Frank Phillips  
Edmund Makalif

#### CONDUCTORS:

Agide Jacchia  
Ernst Knoch  
Josef Pasternack  
Josiah Zuro

#### ARTISTIC DIRECTOR:

Jacques Cointi

#### BALLET DIRECTOR:

Luigi Albertieri

#### Operas of the First Ten Weeks:

ROMEO AND JULIET  
CARMEN  
WILLIAM TELL  
TRAVIATA  
LOHENGRIN  
IL TROVATORE  
JEWELS OF THE  
MADONNA  
FAUST  
PAGLIACCI  
CAVALLERIA RUSTICANA  
TANNHAUSER  
LUCIA DI LAMMERMOOR

POPULAR  
SUNDAY NIGHT  
CONCERT  
Every Week Beginning  
SEPT. 27

HUBBARD  
OPERA TALKS  
Free to SUBSCRIBERS  
and REGULAR PATRONS.  
Six Sunday Afternoons at 4 o'clock,  
beginning OCT. 4.  
By Mr. Havrah Hubbard,  
of the Boston Opera House.

Performances in ITALIAN: Oct. 5, 7, 19, 21, 26, 28; Nov. 9, 11, 23, 25.  
Performances in GERMAN: Oct. 12, 14; Nov. 16, 18.

ALL OTHER PERFORMANCES IN ENGLISH

#### PRICES:

NIGHTS & SATURDAY MATS. & THURSDAY MATS. &  
DAY MATS. SUNDAY NIGHT  
AND HOLIDAY MATS. CONCERTS  
25c. to \$2.00. 25c. to \$1.00

## CENTURY LYCEUM and CONCERT HALL

(In the Century Opera House.)

Seating capacity 780. Fully equipped stage and dressing rooms. Tea Room, Restaurant and cafe service in the building. Four fast elevators of 25 capacity each.

RENTALS for concerts, recitals, theatricals, etc., now being booked for the season of 1914-15.

Address

LYCEUM DEPT., Century Opera House.



## TO THE STUDENT OF SINGING.

BY ANNA E. ZIEGLER, NEW YORK.

DEAR STUDENT—When I use the word "student" to address you, please ask yourself at once whether or not you are the one I mean. Look up the word and you will find that it means infinitely more than the word "pupil." When you are a real student, you have a definite goal in your mind and every step you take is toward that goal. If you are merely a pupil of some one, you follow instructions more or less blindly and you would have to be the lucky one in a thousand to find the teacher who will not pull you away from a practical course toward a singer's career. Why is this? It is because, when all is told, the average teacher really is not interested in opening your eyes to facts which work out your problems quickly and effectively, the selfish ones (averaging not more nor less than in other vocations), even when possessing real knowledge of practical requirements, hopes always to retain the pupil as many years as possible for financial reasons; the unselfish teacher who, of course, is an idealist, hopes always to realize perfection of tone production and emission, perfect phrasing, musicianship, etc., and as it is not given to human beings to be infallibly perfect in anything—it keeps the sentimental teacher and pupil working endlessly for perfection—in most cases the awakening of the student comes too late to make the renderings of the singers marketable at all. I know real students who have studied from five to ten years in this impractical way and who never even earn a dollar with their singing; most of those have been abroad to study and thousands of dollars have been spent in good faith. Alas! in vain, the connection with what is practicable is lost and the subconscious feeling with the listener is lost. In order to become at all possible for active art, the student would have to be remodeled in thought and habits of work.

Now then, I say to the singing aspirant: After asking yourself whether you are a real student with a goal, in contrast to the leaf in the wind pupil, next investigate what that goal consists of and whether it is worthy of the struggle and expense. Among the American students I find generally that to earn money is uppermost in the minds. This as an ultimate outcome of the real goal of being a worthy professional singer is not at all reprehensible; as the goal itself, however, it leads directly away from music as an art, for it immediately leads to a craftsmanship in practising and in choice of educational material. It involves much more repertoire than the voice is ready for, involves tricks to amuse or astonish the listeners rather than honesty with art and the composer, leads to catering to the majority of the public ignorant of good singing in place of the knowing minority, and is altogether on the down track, no matter how beautiful the voice, how good the teacher or how talented the student.

It is here where you must begin to connect the thought in order to become scholarly singers, and acquire good taste in choosing compositions and style of rendering. Take my word as a reliable guide, the career will take care of itself when you can really give the equivalent for the money you earn. The great heartrending struggles of the singers are due only and alone to the inadequacy of their renderings. The managers are looking for singers who are deserving of \$100 a performance and upward—even from \$100 to \$500 per evening there is a dearth—the only level which is overfilled is where the singing is really worth nothing and the money is reluctantly paid in order to fill the programs and the soloists positions.

Make a strict dividing line between singing as an amusement to yourself and to the public and singing as a self supporting art. Remember, however, that in following the latter idea, you need not shut out the lighter character of singing; you notice that the grand opera singers receive the highest prices in vaudeville; you may think you can rise through singing at first in vaudeville or musical comedy. Disillusion yourself, you cannot; the very mannerisms and effect-seeking tricks you have to acquire in order

to be successful in vaudeville, etc., are against you. After a year or two of such work these tricks are in your sub-consciousness and therefore second nature; only a marvel could change you, meanwhile you have lost time and gained no money. You have returned from the road exhausted, you have had to shout instead of sing, hustle endlessly for trains, have had poor food, your money for further study has proved treacherous, as all you earned had to be spent on daily necessities. This is the testimony of all young singers who thought to start a career that way. I beg of you, therefore, do not fall in the trap of your own wrong thinking. Keep your ideals high and ever higher; let your aim be for truly artistic singing, do not corrupt your tone production, but be sure at the same time to keep alive a sense for what is required in the profession and make these requirements a study in itself. Never stop being a real student. Sembrich, Schumann-Heink, Lilli Lehmann, Caruso, Amato—in short, all who have arrived at the top are the most diligent, painstaking students to this day—never let a day go by without practising tones, scales, arpeggios, etc. I have this from personal testimony. If you do not love the fine art of singing do not take up the struggle of learning; your natural voice is good enough for the low requirements. If you do love it, sacrifice your ideas, your money, your time, and your amusements; in short, your very self, and you will, without any doubt, arrive at the top. There are no disappointments possible to such a student.

### Mildred Dilling to Return in November.

Mildred Dilling, the harpist, who is still in Europe, expects to return to New York in November. From May



MILDRED DILLING AND HER PET GARGOYLES ON THE TOP OF NOTRE DAME.

12 until July 25 the young artist spent most of her time in Paris studying with Henriette Renie, who later took her to Etretat, where she will continue her studies until her return to America.

### Rudolph Ganz Coming This Month.

Rudolph Ganz, the Swiss pianist, is expected to arrive in New York September 18 on the steamer Antilles.

## Singing Department

Alfred Ilma  
THE OPERATIC BARITONE  
Henri La Bonte  
THE EMINENT TENOR  
Beatrice McCue  
THE AMERICAN CONTRALTO  
Adrienne Remenyi  
THE SINGING AUTHORITY

With the free supplementary classes offering the most thorough and practical course for singers preparing for church, concert, opera or teaching.

For Catalogue write to Sec'y, Box 7  
**The von Ende School of Music**  
44 West 85th Street, New York

### Albert Schott's Tour.

Although Albert Schott was born in Washington, D. C., most of the work of this talented American singer has been done in Europe. As leading tenor he sang in many of the opera houses of Germany, Bulgaria, Roumania, Serbia, Montenegro, as well as in Stockholm and Copenhagen. His operatic repertoire is unusually large. During the last few years he has sung with great success all of the following roles:

Walter	.....	"Meistersinger"
Lohengrin	.....	"Lohengrin"
Tannhäuser	.....	"Die Zaubervögel"
Tannhäuser	.....	"Tannhäuser"
Tristan	.....	"Tristan und Isolde"
Fra Diavolo	.....	"Fra Diavolo"
Siegfried	.....	"Siegfried"
Eric	.....	"Der Fliegende Holländer"
Siegfried	.....	"Götterdämmerung"
Florestan	.....	"Fidelio"
Canio	.....	"Pagliacci"
Don Jose	.....	"Carmen"
Adolar	.....	"Euryanthe"
Arnold	.....	"William Tell"
Edgardo	.....	"Lucia di Lammermoor"
Max	.....	"Der Freischütz"
Manrico	.....	"Il Trovatore"
Faust	.....	"Faust"
Vasco di Gama	.....	"L'Africaine"
Raoul de Nangis	.....	"Huguenots"
Eleszar	.....	"La Juive"
Huon	.....	"Oberon"
Mansaniello	.....	"La Muette de Portici"
Lionel	.....	"Martha"
Stradella	.....	"Stradella"
Don Octavio	.....	"Don Giovanni"
The Prophet	.....	"Prophete"
Radames	.....	"Aida"
Turiddu	.....	"Cavalleria Rusticana"
Joseph	.....	"Joseph in Egypt"
Parsifal	.....	"Parsifal"
Siegfried	.....	"Die Walküre"
George Brown	.....	"Dancé Blanche"

The Concert Direction M. H. Hanson has made arrangements to handle Mr. Schott's bookings and a long trans-continental tour now is being arranged for him.

### The Things That Count.

New York, September 2, 1914.

To the Musical Courier:

Your reply to the Sun's editorial of August 26, greatly interested me. I find in my work as a pianist and teacher that the foreign label means nothing, but that, as you suggest, musicianship, interpretation and power of emotional expression are the things that count. The great American public applauds these without stint, regardless of nationality.

Very truly yours,

JOHN REBARER,  
420 Madison Avenue.

### Pilzer to Give New York Recital.

Maximilian Pilzer, the violinist, will give a recital at Aeolian Hall, New York, on December 6.

# NORAH

# DREWETT

THE FAMOUS  
—PIANIST—

Management: Concert Direction M. H. HANSON

SEASON 1914-15

STEINWAY PIANO USED

437 Fifth Avenue, New York

# MRS. KING CLARK

Mezzo  
Soprano

American Tour  
WHOLE SEASON 1914-15

Management, M. H. Hanson  
437 Fifth Ave. New York

## BOSTON BREVITIES.

### Symphony Hall Manager Returns from His First Trip Abroad—Had Long and Uncomfortable Voyage from Italy to New York—A Concert in the White Mountains.

Manager Louis A. Mudgett, of Symphony Hall, is the latest returning musical voyager to unfold his tale of hardship. Mr. Mudgett with his wife and young son were in Switzerland when general war was declared, and immediately tried to get to England by way of Holland. Finding this impossible, they did the next best thing and returned to Italy, which they had left but a short time before. Fearing, however, that this country might become involved any minute, and deciding that home was the safest place after all, Mr. Mudgett took passage on an Italian steamer which offered steerage accommodations only, and after a far from comfortable voyage of sixteen days reached New York with none too pleasant recollections of his first European trip. Mr. Mudgett could say nothing definite about his Symphony Hall Sunday concerts, but hoped they might be arranged by November.

#### THE SEYDELS TO RETURN.

Word received by Mrs. Theodore Seydel from her husband and daughter, Irma Seydel, now in Germany, tells of their intended return to this country on September 19.

#### CHARLES ANTHONY IN WHITE MOUNTAINS.

From the Mount Washington House, Bretton Woods, N. H., comes word of a concert given by Charles Anthony, the Boston pianist, on August 30, when he played a concerto with the combined orchestras of the Bretton Woods hotels. Mr. Anthony has been spending the summer at the Mount Pleasant House as the guest of Mr. and Mrs. William P. Dunham.

BLANCHE FREEDMAN.

#### Gemünder Issues New Catalogue.

August Gemünder & Sons, New York, dealers in violins, violoncellos and bows, have just issued an unusually handsome and valuable catalogue for the season of 1914-15. In a clear and terse foreword, which contains so much valuable and expert information that it should be read by every player on a bowed instrument, a general resume of the violin business is given. In this foreword mention is made of the victory scored by the change in our tariff laws so that, instead of a 45 per cent. duty on every old violin imported, all violins over 100 years old are admitted duty free, and it is added that, "As modern violin makers, we

knew that no such protection to home industry . . . was needed. It was our opinion, based on knowledge, that the decision between old and modern violins is a matter of individual preference."

This foreword then goes on to state the means by which the prices of old violins are controlled, and their probable makers determined. Read it. It will be worth your while

and will give you a knowledge of some facts of which you are probably ignorant.

The catalogue contains descriptions of nearly 200 violins, cellos, etc., with prices varying from \$40 to \$2,000, and has also a series of valuable and well made photographs of the principal objects in this splendid collection, showing, in most cases, both back and front of each instrument.

## LONDON HAS PROMENADE CONCERTS DESPITE WAR.

Queen's Hall Orchestra Attracts Good Sized Audiences—Stravinsky's "Scherzo Fantastique" Has First English Performance—Initial London Hearing of Coleridge-Taylor's Orchestral Rhapsody "From the Prairie"—Musical Courier Representative's Impressions—Entertainingly Registered.

16 Adamson Road, N. W.,  
London, August 28, 1914.

Wednesday evening I had my first experience at one of the famous promenade concerts of Sir Henry Wood and his Queen's Hall Orchestra. Notwithstanding the war, these concerts are doing excellent business. The great hall, both seats and standing room, was well over three-fourths full. It was an attentive audience and a kind one

dled. It would hardly, however, suggest anything about a prairie to anybody who had not read the title.

#### CONCERT IMPRESSIONS.

It was really good fun, this concert, and there were three soloists, who shall remain nameless. One was a young lady who sang "Divinités du Styx" not half badly either, and seemed to fancy herself as a sort of "female



OXFORD CIRCUS AND REGENT STREET, LONDON.  
These business thoroughfares are situated in the heart of the West End.

as well, for it applauded good and bad alike with equal heartiness.

#### THE ORCHESTRA.

As for the orchestra, it plays well. Considering that it plays a huge program at least three hours in length, every evening except Sundays, for ten successive weeks, it may be said that it plays very well. There are—or rather there were—many better orchestras on the Continent; there are also worse ones. The chief faults of the Queen's Hall Orchestra appear to be those most common orchestral faults of all too much trumpets and trombones in a forte and a raggedness in the attack of the various instrumental divisions. To put it in sporting terms, it is comparatively seldom that they all get off to a fair start.

#### TWO NOVELTIES.

The program had two interesting novelties. Stravinsky's "Scherzo Fantastique" for orchestra, op. 3, a comparatively early work, was given its first English performance. The work had evidently been carefully rehearsed and called forth the best playing of the evening. It is nothing startling. There is tremendously clever orchestral technic, of a weird kind, which does not cover up the lack of real ideas. The trio, moderato assai in three-four time, was rather sweet, almost banal at times. I have a suspicion, however, that Sir Henry took the whole work much too slow and contributed this to its lack of attractiveness. Certainly Stravinsky's reputation for being disagreeably unusual cannot have been won on a work so innocuous as this.

The second novelty, as orthodox as Stravinsky is supposed to be heterodox, was Coleridge-Taylor's rhapsody for orchestra, "From the Prairie," its first performance in London. While not exactly great, it is an agreeable work, richly scored with a sure hand and good to listen to. The main theme is very noble in character and cleverly han-

baritone," judging by the prodigality and quality of her low tones. Another was a bass who sang Loewe's "Sir Oluf" ballad. When the bass gentleman had ceased from his labors, my neighbour (notice the "u"!), a large stout

**HEINRICH GEBHARD** Pianist  
Management: GEORGE WHIPPLE  
162 Tremont Street Boston, Mass.

**Mr. and Mrs. HUBBARD**  
ARTHUR J. HUBBARD  
VOCAL INSTRUCTION  
SYMPHONY CHAMBERS BOSTON.

**IRMA SEYDEL**  
America—Entire Season 1914-1915  
Address THEODORE SEYDEL 70 Westland Avenue, Boston

**GEORGE EVERETT**  
BARITONE—Boston, Covent Garden, Century  
Opera Companies  
Manager, Frederick M. Waterson, 177 Huntington Avenue, Boston

**FELIX FOX** PIANIST  
Summer Classes June 8 to July 25  
STEINERT HALL ANNEX BOSTON, MASS.

**WILLARD FLINT** BASS  
Soloist Nine Times, HANDEL and HAYDEN SOCIETY  
246 Huntington Avenue, Boston  
Management: Briggs Musical Bureau Chicago

**CLARA TIPPETT**  
TEACHER OF SINGING  
321 Pierce Building Boston, Mass.

**Priscilla WHITE** Teacher of Singing  
602 Pierce Building BOSTON - MASS.

**HELEN BLAIN** CONTRALTO  
Address: Usual Agents  
Residence: 29 Upper Baker St., Regent's Park, London, N.W.  
Telephone 471 Mayfair

**YEATMAN GRIFFITH** SOLE TEACHER OF FLORENCE MACHETH  
PRIMA DONNA SOLOIST OF THE ORIGINAL SPEER COMPANY  
Studios: Holland House, 142 Maida Vale, London

**LITTLE** Voice Production Taught on Method of ELENA GERHARDT  
(Leipzig Diploma) 2 Wallington Road, N. W.  
The most eminent Composers, best Songs and Song Cycles are to be found in the Catalogue of

**BOOSEY & CO.** NEW YORK and LONDON  
FREE on request. THEMATIC of latest important additions  
9 East 17th Street New York

**HERMANN KLEIN**  
Teacher of Some of the Most Successful Singers Now Before the Public  
Co-Editor, Garcia's "Hints on Singing"; Author, New English Version of "Carmen"; Translator, Metzler's Mastersongs, "Lieder in English."  
40 Ave. Road, Regent's Park, N. W., London

Cable Keynote, London

#### CONCERT DIRECTION

**DANIEL MAYER**

ENGLAND'S PREMIER AGENCY

Established 1890  
**Chatham House**  
George Street  
Hanover Square, W.,  
LONDON, ENGLAND



man with a strong pipe and beads of perspiration, turned to me and said, "I didn't get much of that. The band was too loud, don't you think?"

"No," I replied, "the gentleman was too soft."

Which, after all, amounts to the same thing.

A certain young lady, whom we will call Miss Bessie without revealing her other name, was down for the Mendelssohn violin concerto. She appeared and started off bravely with the opening phrases, though with a tone hardly thicker than a silk thread. Then came the big tutti and at its end the time for Miss Bessie to start her solo again. But alas, her mental clock had stopped. The fingers were willing and the fiddle was there; the concertmaster, who naturally knows the concerto by heart, obliged with the cue and Miss Bessie tried one or two false starts, but it was no use. The orchestra stopped. Miss Bessie disappeared, but returned in a moment with a smile and her music, followed by a kind friend with a music stand. Everybody started fair this time, and it was finished to the bitter end, which brought with it very hearty applause. more, I think, in recognition of Miss Bessie's courage than her playing—which was bad.

#### A DISCOVERY.

After this my neighbor borrowed my program and discovered that what he had heard was written by a gentleman named Mendelssohn. "Mendelssohn," said he, handing back the program, "wrote the 'Spring Song' when he was living at Denmark Hill" (a part of London, I believe).

"Did he?" said I.

"Yes," said he.

A momentous fact for Mendelssohn biographers, if it has not already been unearthed.

#### PROMENADE CONCERTS ARE POPULAR AFFAIRS.

These Promenade Concerts are popular concerts in the best sense of the word. There is a lot of good music, well played. It only costs a shilling to stand up for the whole three hours, if you want to, or you can sit down for two shillings. One misses the comfortable chairs, tables and good beer which so help to make the popular concerts enjoyable on the Continent, but even in Queen's Hall one may smoke, which helps a lot.

Sir Henry Wood has certainly done more than any other one man to bring the light of good orchestral music into England, and he deserves well of the English people.

#### HOW BEETHOVEN'S "FIFTH" WAS PLAYED.

But I wonder if the tempi of the fifth symphony, which concluded the first part of the concert, followed the English tradition? I rather think it was Sir Henry's own reading and it certainly gave an absolutely false picture of the immortal masterpiece. The brio for which Beethoven specially calls in the first movement was absolutely absent and there was no suggestion of Beethoven's "moto" in the awful dragging of the andante. Not a nuance, not a suggestion of any genial touch. The first bars of the "Scherzo" drove me away, though there was a good hour of music still to come.

H. O. OSCOOD.

#### Alice Garrigue Mott Still in Europe.

Alice Garrigue Mott, the New York teacher of voice, is still in Europe enjoying a delightful vacation despite the

war. The latter part of July she spent much of her time in the Bavarian Alps. On August 12, she went to Salzburg, where she visited her friend, Lilli Lehmann, and expected to attend the Musikfest in celebration of the opening of the Mozarthaus.

Minna Jovelli, one of Alice Garrigue Mott's many professional artists, has been engaged in Prague to sing the leading operatic coloratura and young dramatic roles.

## VIDA LLEWELLYN PIANIST In America 1914-1915

... "The pianist has at her command a sonorous and refined tone and a very remarkable technique."  
—*Berliner Borsen Courier.*

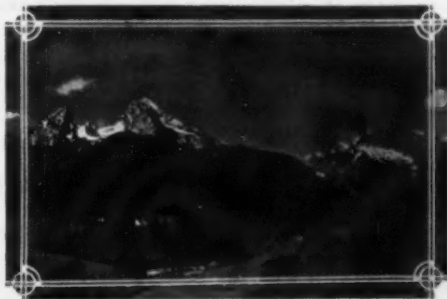
New York Recital, November 14th  
Aeolian Hall

CONCERT DIRECTION M. H. HANSON  
437 Fifth Avenue New York City

Minna Jovelli was decorated Hof Kämmer Sängerin of Coburg.

Alice S. Emison has signed with the Washington Seminary as recital singer and head of the vocal department.

On October 1, Mme. Mott will open her season of 1914-



VIEW FROM BALCONY AT BERCHTESGADEN.

1915 at her residence studio, 172 West Seventy-ninth street, New York.

The accompanying picture was taken at Berchtesgaden.

#### Dufault's Farewell Australian Concert.

Paul Dufault, who has been on the other side of the world for the last year, gave his final concert in Adelaide,

South Australia, July 4, thus celebrating our "Independence Day." The Melbourne Punch of July 2 published portraits of Mr. Dufault and his manager, Frederic Shipman, saying:

The return to Melbourne of Paul Dufault for three farewell concerts is an opportunity of again hearing this distinctly different singer that will be heartily welcomed. These concerts, it is stated, will be Mr. Dufault's absolutely final appearances here, as he leaves very shortly for Canada. We are responsible to Paul Dufault for many new and delightful songs which he has introduced to us; indeed, there are numerous songs which will always be associated in our memories with the name of the melodious French-Canadian. The Dufault farewell season will consist of three concerts, which will be given at the Auditorium on July 8, 9 and 10.

#### Rescues Wife from Drowning.

Ridgley Hudson, of Chicago, and his wife, who are summering at Wequetonsing, Michigan, had a rather exciting experience on their second day at this summer resort.

Mr. and Mrs. Hudson were walking out on the dock, and Mrs. Hudson stepped on the end of a loose plank, and slipped off into about fifteen feet of water. Mr. Hudson with great presence of mind, took off his coat and shoes, and went in after her. There was absolutely no way of getting help, so they were obliged to swim to the shore. Fortunately Mrs. Hudson is of small stature, and the shore was only fifty yards away, so Mr. Hudson was able to tow her in, though the water was ice cold.

When they were safe on shore, a crowd had gathered on the dock to congratulate Mr. Hudson on his rescue. He felt thankful that he was a good swimmer and that he had been spending his summers at this resort all his life, and was familiar with the current of the harbor.

Mr. Hudson writes that both he and his wife are working hard, preparing new programs, as they expect to have a busy season under the exclusive management of Gertrude V. O'Hanlon.

#### Bertha Yocum Re-engaged.

The summer normal piano course given at "Our Lady of the Lake," San Antonio, Tex., brings again to notice the excellent work of Bertha Yocum, the well known exponent of the Leschetizky method.

Before going South Miss Yocum had won for herself the reputation of one of the foremost exponents of Leschetizky in Philadelphia and New York. Her record in the South has placed her in the front rank, both as pianist and teacher.

Last season she was called to San Antonio as specialist in the Leschetizky method to present the method to the teachers assembled there from all parts of Texas and the Southwest. Her work was so successful that she was reengaged for this season.

In addition to teaching, Miss Yocum appeared in recital with marked success.

Parma, Italy, held an opera contest (prize 20,000 lire), which has been won by Giovanni Pennachio, of Florence, with a work called "Erika."

# SPALDING

ACCOMPANIED BY ANDRÉ BENOIST

Antonia Sawyer, 1425 Broadway, New York, wishes to make known that Mr. Spalding has arrived in this country, and will open his forthcoming tour at Carnegie Hall, New York, November 11, 1914

# CHICAGO APOLLO CLUB ANTICIPATES GOOD SEASON.

Excellent Series of Concerts Arranged—Local Musician Gets to London from Germany—  
Classical Recitals—Other Items.

Chicago, Ill., September 5, 1914.

Judging from the Apollo Club announcement just received from Carl D. Kinsey, its secretary and treasurer, the season of 1914-15 should be especially good for the club. An excellent series of concerts has been arranged, and now that the opera season has been abandoned the club should have a larger patronage than ever before. The season will open with an extra concert on Sunday afternoon, October 18, at the Auditorium Theatre, when Elgar's "Caractacus" will be presented, with Marie Sundelius, soprano; Paul Althouse, tenor; Theodore Harrison, baritone, and a basso as soloists.

The first regular concert will take place on Friday night, December 25, at the Auditorium Theatre. Handel's "Messiah" will furnish the evening's entertainment, and Mary Ann Kaufman, soprano; Louise Harrison Slade, contralto; John W. Nichols, tenor, and Clarence Whitehill, bass, will take the solo parts. Schmitt's "Forty-seventh Psalm" and "The Veil," by Cowen (both of which will be given first performances in America on Monday night, February 22, at Orchestra Hall), will comprise the program for the second regular concert. Leonora Allen, soprano, and Andrea Sarto, baritone, are the soloists already engaged for

this concert, and the contralto and tenor are still to be announced.

A boy choir of 150 voices will assist the Apollo Club in Bach's "Passion" music, to be presented Monday evening, March 25, at Orchestra Hall. The assisting soloists will be Florence Hinkle, soprano; Alma Beck, contralto; Nicholas Douty, tenor; Burton Thatcher and G. Magnus Schutz, basses. This performance will begin at 5 o'clock in the evening and continue until 6.30, with a recess, and then again from 8.30 until 10.15. At all the regular concerts the entire Chicago Symphony Orchestra will accompany the club.

GEORGIA KOBER HEARD FROM.

Georgia Kober writes from London that she has been in Germany, where it is impossible to send out or receive any mail. She says it is quite impossible to study or travel over there now, as can well be understood. Miss Kober has had many experiences, she says, and will be glad to get home again. She is the president and head of the piano department at the Sherwood Music School.

CLASSICAL RECITALS AT STURKOW-RYDER STUDIOS.

Theodora Sturkow-Ryder announces a series of classical recitals to be given at the Sturkow-Ryder studios this coming season—the first to be held the last week in October. Advanced pupils will take part and Mme. Sturkow-Ryder will have the assistance of Mme. J. Devore, violinist, who will play a sonata for piano and violin at each concert. The composers to be represented at the October recital will be Haydn, Beethoven and Chopin for piano, and the Handel sonata in D major for violin and piano.

GUY WOODWARD SOLOIST AT MIDWAY GARDENS.

On Tuesday evening, at the Midway Gardens, Guy Herbert Woodward, the concertmaster, was the soloist, playing the "Largo" of Handel. Mr. Woodward is a violin teacher at the Bush Temple Conservatory.

Wednesday evening was "Symphony Night" at the Midway Gardens, German composers were represented on Thursday, and the usual "Wagner Night" was scheduled for Friday.

AMERICAN CONSERVATORY GRADUATE HONORED.

Information has just been received at the American Conservatory that George Damson, a graduate of the department of public school music, has been elected to the position of director of the public school music and teacher of violin in the Colorado State Normal School at Gunnison, Col. Mr. Damson is a pupil of O. E. Robinson, director of the department of public school music, and Herbert Butler, director of the violin department.

This makes another fine position added to the long list of those already secured this season by the graduates of the department of public school music of the American Conservatory.

MUSICALES AT EVANSTON WOMAN'S CLUB.

A series of musical entertainments will be given on the third Tuesday of each month, beginning in October, by



**FRANCES INGRAM**  
Management: SHAW & TUCKER    Orchestra Building, Chicago

**SHEFFIELD, Tenor**  
Management: Concert Direction M. H. HANSON,  
437 Fifth Ave., New York.  
Private address: 4654 Beacon St., Chicago, Ill.

**GLENN DILLARD GUNN**  
PIANIST  
421-424 Fine Arts Building    Chicago, Ill.

**SAMETINI** Holland's Greatest  
VIOLINIST  
Management: ALMA VOEDIGER  
3941 Robby Street, Chicago

**Mrs. STACY WILLIAMS** Voice Production  
In Europe June 15 to September 15  
For information, prospectus, etc., address  
Mrs. Williams, 408-406 Kimball Hall    Chicago, Ill.

**SOPRANO**  
Address: 4436 Northley Avenue, Chicago  
Telephone, Oakland 1870

**MARION GREEN**

**THOMAS N. MAC BURNIEY**

**HERMAN DEVRIES**  
Formerly Baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, Etc.

**MRS. HERMAN DEVRIES**  
VOCAL TEACHER  
ASSOCIATE VOCAL INSTRUCTOR  
Studios: 518-528 Fine Arts Building    Chicago, Ill.

LECTURES, OPERA TALKS, AND PIANO LECTURE RECITALS  
By  
**HENRIETTE WEBER**  
Also the Larkin-Weber Recitals  
**THE LARKIN-WEBER**  
RECITALS  
Are Creating a  
**SENSATION**  
Engagements booked in all leading cities  
Address: MISS H. WEBER, Auditorium Building, Chicago, Ill.  
or Antonia Sawyer, 1425 Broadway    New York

**BASSO CANTANTE**  
Auditorium Building, Chicago  
Home Phone: 5774    Studio Phone: 4949  
Ravenwood 5774    Harrison 4949

**BARITONE**  
Voice Production    Song Recitals  
Three years assistant to Frank King Clark  
Suite 609 F on Arts Building, Chicago, Ill.  
Phone Harrison 6885

the Evanston Woman's Club. Rachel Bussey Kinsolving will have charge of the musicales, the last of which will take place in January.

GREETINGS FROM THE ROSENFELDS.

This office has received postcard greetings from Mr. and Mrs. Maurice Rosenfeld and party from Washington Harbor, Washington Island, Wis.

**Morgan Kingston Returns to New York.**

Morgan Kingston, the Welsh tenor, who is enrolled as principal tenor with the Aborn forces at the Century Opera House, New York, returned Saturday, August 29, from England, where he had spent the summer in resting and incidentally in learning roles in six new operas in which he will appear in this season at the popular New York opera house. Kingston apparently is in splendid condition, and this, his second season before American audiences, should prove to be even more successful than his first year at the Century, which, in truth, was his first season on any operatic stage. With Kingston's voice, his remarkable resourcefulness, the natural physical endowments that fit him so well for any role he cares to assume, and, above all, the British determination to succeed at all costs to the best of his abilities, such qualifications as these give to the operatic world an artist who will undoubtedly mount to great heights in his profession.

Kingston's first appearance of the season will be made in "Carmen" on Tuesday evening, September 15.

**Flonzaley Quartet Safe in Lausanne.**

A cable from the Flonzaley Quartet states that the members of that organization are well and safe in Lausanne, Switzerland, and will sail for America so as to be here November 1, several weeks earlier than was originally planned. The dispatch was signed by Adolfo Betti, first violin of the Flonzaleys, and was the first word that Loudon Charlton, the organization's manager, has been able to get from the attraction since the outbreak of the war. It was feared that the Flonzaleys' plans might be seriously interfered with by the war, as there was some doubt as to the members (who are of three nationalities) having reached Lausanne before the beginning of hostilities. Not only does the message that Mr. Charlton has received insure the Flonzaleys' arrival earlier than was scheduled, but it makes it highly probable that instead of returning to Europe in April, the quartet will remain in America until the very close of the season.

**Max Friedman Opens Studio September 1.**

Max Friedman, one of Brooklyn's well known piano teachers, returned to the city refreshed and rested from his summer outing, which he spent in Neponik, Sullivan County, N. Y.

The past season has been a strenuous one, but the coming one will far surpass any season this teacher has ever had, as many applications are coming in, not only from Brooklyn and vicinity, but from Western and Southern States as well.

**Century Opera House Magazine.**

The first issue of the Century Opera House Magazine for the season 1914-15 has just appeared and speaks well for the new editor who will have charge of it this season. This issue contains fifty pages of reading and advertising matter, including a program of the first week of the Century season, photographs and biographical sketches of the Century artists, and other items of interest. It has a neat and tasteful cover and is in every way handsomer than former issues.

**BUSH TEMPLE CONSERVATORY**  
N. Clark St. and Chicago Avenue, Chicago  
Kenneth H. Bradley, President

**SUMMER SESSION**  
BEGINNING JUNE 22

Special Courses in MUSIC, Expression, Languages, Public School Music, Dramatic Art

Conducted by an unsurpassed faculty, including:

Mme. Julia Bre-King	Harold von Melnitz	Mme. Justine Weissen
Guy Herbert Woodward	Frank B. Webster	Edgar A. Selson
Grace Stewart Potter	Eleanor Smith	Edward Drorak
Mae Julia Riley	Ernest G. Todd	Adelaide G. Lewis

The management announces the exclusive teaching engagement of the world's most famous baritone: **CHARLES W. CLARK**

Students wishing private lessons with any of the above named Artists should make application in advance.

The Bush Temple Conservatory is the only music school in Chicago which has its own Dormitory. NEW! NEW!

Reservation of rooms must be made in advance.

For Catalog and Special Literature Address: Edward H. Schwabacher, Sec'y



### Over 3,000 Persons Hear Alice Nielsen.

By reading the appended press criticisms one can appreciate, in a small degree the enthusiastic welcome extended to Alice Nielsen, the soprano, on the occasion of her appearance at the Chautauqua concert in Charles City, Iowa, August 6:

Almost every seat in the vast auditorium was filled, the people having come from far and near to hear the concert given by Alice Nielsen, the famous soprano. At 8.30 the prima donna made her appearance on the stage, and was given an ovation by the expectant audience. Any effort to put into cold type any conception of Miss Nielsen's singing would be like an effort to describe the perfume of the rose, so we refrain.

Miss Nielsen is a charming lady who sings with such ease and freedom from affectation that she is at once taken into the hearts of her hearers. Last evening she responded most graciously to the demands made upon her by the enthusiastic audience, singing at various times: "Sweet Genevieve," "From the Land of the Sky Blue Water" and "The Last Rose of Summer."

The program proper was made up of groups of English, German and Italian songs, all of which were sung with a perfection that left nothing to be desired in their rendering.

Miss Nielsen's concert can be set down as one of the distinct and decided successes of the Chautauqua period.—The Daily Intelligence, Charles City, Ia., August 6, 1914.

Over 3,000 people had the extreme pleasure of listening to Alice Nielsen, in grand concert, last evening. From the opening number until the closing one, Miss Nielsen held this vast audience spellbound. To attempt to describe the wonderful voice of the singer, to portray her rare personality and graceful charm, lies beyond the power of the visitor and mere words would be inadequate indeed.

Never have the people of Charles City and vicinity had the opportunity of hearing so sweet and clear a soprano voice combined with power, and Miss Nielsen will be heard in but four Chautauquas, and this was her first engagement along this line.

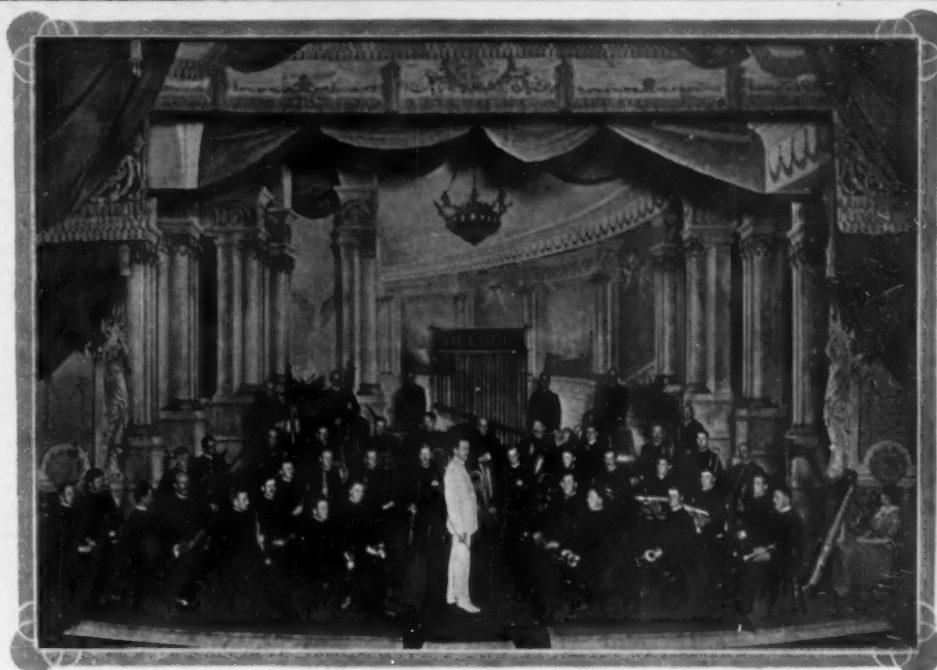
This musical event will long remain in the minds of the hearers and fortunate were those who took advantage of this chance to hear America's greatest living soprano singer. Perfect satisfaction was expressed on all sides, and the management are to be congratulated upon their happy choice in selecting Miss Nielsen to charm the Charles City Chautauquas.—Daily Press, Charles City, August 6, 1914.

### Nelson and His Band Are Popular.

To play to over one million people during a series of seventy-two concerts is a record that any concert organization can be proud of, and one that very few can boast of. This record has been established by Nelson and his Band, of Minneapolis, Minn., at Lake Harriet Roof Garden during the past season, and prospects were said to bid fair to break this record by many thousands when the final concert was given by this band September 6. The attendance for this season, up to within two weeks of the close, totaled 1,178,000. This year has marked the sixth consecutive season of Nelson at Lake Harriet, and his popularity as a conductor, and his symphonic programs appealed to the public to such an extent that the huge amphitheatre was filled long before the programs began.

Mr. Nelson has demonstrated his ability as a conductor by presenting for his patron's approval, and scoring a tremendous success during the past season, symphonies Nos. 3, 5 and 6, Tchaikowsky; "New World" symphony, Dvorák; sixth symphony, Beethoven; fourth symphony, Haydn; "Rustic Wedding" symphony, Goldmark, and Handel's "The Messiah, with the solo parts taken by instrumental soloists, and choral parts taken by the entire band.

Conductor Nelson has gone far out of the beaten and traditional paths in making up his programs, and has proven that symphonies properly selected and arranged can be played with artistic effect by his band, and the ever increasing appreciation as shown by the audiences have fully justified his departure as unconventional as it may seem. Conductor Nelson has raised his band to such a standard as to be compared with the best there is in band music, and has during past years secured as assisting soloists world famed artists like Florence Macbeth, Esther Os-



NELSON AND HIS BAND.

borne, Hannah Butler, Ralph Errolle, Cora Kempre, Ross Millhouse, Miles B. Sery, and many other soloists, both vocal and instrumental. Mr. Nelson has, by dint of conscientious work, reached the topmost rung of the ladder, and with his artistic organization is recognized as one of the leading conductors of today.

### Musical Tennis Players.

The accompanying snapshot shows Edna Gunnar Peterson, pianist, of Chicago, enjoying a game with Herbert



EDNA GUNNAR PETERSON AND HERBERT SATTERLY ULLMANN AT DOUGLAS, MICH.

Satterly Ullmann. It was taken in Douglas, Mich., at Mrs. Leach's private tennis court, where Miss Peterson spent part of her vacation. Miss Peterson spent three weeks at Douglas, visiting one week at a time at the summer home of Mrs. Nelson McClary, of Oak Park, Ill.

Miss Peterson expects a very active season during 1914-15, which has been booked by Gertrude V. O'Hanlon, her manager.

### George Dostal's Asbury Park Success.

The Bohemian tenor, George Dostal, has added another victory to his list in the American concert field by appearing with marked success at two out of the three performances which composed the Elks' Music Festival held at Asbury Park, N. J., during the week of August 24.

The original arrangements for the music festivities, which were under R. E. Johnston's management, called only for Dostal's appearance on the Thursday evening program, together with Alice Nielsen, soprano; Emil Polak, pianist, and Nahan Franko, violinist. However, the tenor, at a very late hour, was called upon to substitute for the tenor, Florencio Constantino, who was to have appeared Saturday night. Dostal was no stranger to his Asbury Park audiences, as was demonstrated by the hearty recognition he was shown at their hands on both evenings. Being in splendid form, his singing was most inspiring. His reputation is rapidly spreading throughout the country, and if his work and artistic worth can be computed by what he accomplished on this occasion there is little doubt but what he will have no difficulty in living up to all the predictions made for him. His singing and English diction are superb and in his Italian arias ample proof of his fine Italian schooling is evidenced.

Ample proof of Dostal's resourcefulness and versatility was given when, with but one day's notice, he was able to step into Constantino's place and sing the latter's program. This feat excited comment and praise from both the Asbury Park public and newspapers, and he was styled as one of the most dependable artists ever heard in that place.

### Miss Preston and Francis Rogers to Give Recital.

On Friday afternoon, September 11, a recital is to be given at the home of Mrs. J. J. Wysong, Ochre Point, N. Y., by Miss Preston and Francis Rogers, assisted by Mrs. George Peabody Eustis.



WALTER PETZET.

## THE XAVER SCHARWENKA

### Master School of Piano Playing and Teachers' Seminary

**Faculty:** Director, Prof. Xaver Scharwenka, Court Pianist to the Emperor of Austria-Hungary; Assistant Director, Prof. Walter Petzet; Principal Assistants: Miss Martha Siebold, Miss Isolde Scharwenka.

THE MASTER SCHOOL OF PIANO PLAYING is in no way connected with the Klindworth-Scharwenka Conservatory of Music, with which Prof. Xaver Scharwenka has severed his connection.

The new institution is a special school for pianoforte playing, and affords its pupils the opportunity to acquire a complete pianistic training for the concert stage, or to thoroughly equip themselves for the profession of piano instruction.

The first term begins September 1, 1914.

Any desired information, prospectus, etc., sent on application to

**THE MASTER SCHOOL OF PIANO PLAYING**  
BLUMENTHALSTR. 17. BERLIN, W.



XAVER SCHARWENKA.

## IN ALL THE KEYS.

John W. Nichols, the tenor, and his wife, concert pianist, send friends a post card picture, containing a series of miniature reproductions of "Summer Snaps," taken in the Lake Champlain region. They have had a very successful season as members of the teaching staff of the University of Vermont, and are now filling Chautauqua dates in central Pennsylvania. A lot of bookings for the early fall are already registered, for both artists and separately.

Otto Luebkert, manager of the Germania Life Insurance Company, Washington, D. C., sings regularly in church, confining his excellent abilities to that field. Several years ago he sang the title role in "Judas Maccabæus," when given by the Washington Choral Society. His fine business success has led to the neglect of his solo singing, a matter much regretted by all who know his splendid voice and interpretation.

Claude Warford returned to New York last week, en route from Lincolnville Beach, Maine, to Asbury Park, N. J. He discovered that some one had been in his apartment, and had stripped his dressing room not only of his clothing, but of numerous other articles. The only thing remaining was a pillow case, into which were incongruously thrown a bathrobe, two silk vests, a bath sponge, clothes brushes, and other small articles. Mr. Warford is congratulating himself that he had a well stocked wardrobe with him, and especially his valuable collection of scarfpins. Fortunately, and strange to say, no studio ornaments had been molested. "And now," said Mr. Warford, "that the 'horse' is stolen I've had a special lock put on the door."

C. Wenham Smith, the Newark (N. J.) organist; Mrs. Smith, and their daughter, Ethel Cecelia Smith, the violinist, are all still in Europe.

James Sauvage, the Newark (N. J.) baritone and teacher, is also in Europe.

Professor Fryfinger, of the music department Nebraska State University, gave an organ recital in the Methodist Episcopal Church, Thursday evening, August 20, under the auspices of the Ladies' Aid Society.

Lotta Ashby Othick, who for a number of years was a favorite in musical circles, returned recently to Tacoma, Wash., for a month's visit with friends before leaving for New York to continue her musical work. Mrs. Othick was a member of the St. Cecilia and Ladies' Musical Clubs, and her soprano voice was in much demand for concert and church work.

Emily Frech Barnes, of Washington, D. C., has continued her teaching of singing and elocution at her studio during the summer months, being among the few teachers who conduct summer classes. She has gone to Eaglesmere, Pa., for a month's vacation preparatory to resuming her work in September.

Georgia E. Miller, director of the Virgil Clavier Piano School, is spending the remainder of the summer and early fall at Luxleigh Cottage, Blue Ridge Summit, Pa.

Martin Richardson, son of Mary M. Richardson, of Arcola, Minn., on the St. Croix, recently spent a few days

in St. Paul as the guest of George Fairclough. Mr. Richardson, who was a former solo boy in the choir of St. John's in St. Paul, has been studying in Italy for several years and recently returned to this country. While in Italy Mr. Richardson had success both in concert and opera. He made his debut in opera at Florence last May, singing the leading tenor role in "Don Pasquale." In June he went to London, where he sang at three important private musicales.

The camp meeting services at Ocean Grove recently were enlivened by the good singing of the Bethany Quartet, of Philadelphia, which gave several selections, and the Seaville Quartet, which sang at the young people's services.

On Sunday, August 24, the Bloomfield Liedertafel held a concert under the direction of Prof. John C. Vogel in Schuetzen Park, near Millvale, Pa. On August 26, singers in the various German societies connected with the Liedertafel gathered for an informal concert, at which the best German music was rendered. Richard Claus, a member of the Bloomfield society, was in charge.

Plans are now under way in the Stough evangelistic campaign camp in Harrisburg, Pa., for the organization of a gigantic 1,500 voice choir which will lead the singing in the tabernacle meetings during the big November campaign. Charles F. Clippinger, 224 Emerald street, musical director of the First United Brethren Church, has been made chairman of the music committee, and under his direction efforts are being made toward the organization of the big chorus. Men and women from every musical organization of the city, church choirs, Sunday schools and Christian Endeavor societies will be invited to join the chorus. Invitations will be sent to members of secular musical organizations as well. In addition to the organization of the chorus Mr. Clippinger will have under his direction the forming of a great orchestra and he will send invitations to instrumental players throughout the city and its vicinity. Not only will singers and players from the churches co-operating in the campaign be included in the invitations, but those from all churches in Harrisburg.

An interesting musical program was given recently at the First Presbyterian Church, of Two Harbors, Minn. Local musical talent participated in an interesting program, which opened with an organ prelude by Saint-Saëns.

Katherine Allan Lively, pianist, assisted Florida Parish, vocalist, in entertaining the guests of Laura Stevens Boone at a delightful morning musicale, given recently in Houston, Tex.

Weekly concerts have been a feature this summer at Knoxville, Tenn. These concerts have been given by the Y. M. C. A. Orchestra of that city, under the direction of Henry J. Volz, the office of concertmaster being filled by Joseph Durish. The orchestra has been assisted by different soloists, one of whom was Harriet Brake, vocalist.

An application for a charter by the Philadelphia (Pa.) Operatic Society was filed recently, the object being given as "promoting the rendition of grand opera in English and other musical and artistic productions of all kinds."

Will C. Macfarlane, municipal organist of Portland, Me., played the following program at an organ recital at City Hall Auditorium: "March Militaire," Gounod; Melody in F, Rubinstein; symphonic tone poem, "Finlandia,"

Sibelius; intermezzo, "Cavalleria Rusticana," Mascagni; Elsa's procession, "Lohengrin," Wagner; overture, "Oberon," Weber; "Largo," Handel, and "Storm Fantaisie," Macfarlane.

Some twenty-five pupils of Walter B. Graham, Omaha, Neb., recently gave a costume program, made up of scenes from "Bohemian Girl," "Trovatore," and arias were given (also in costume) from "Madame Butterfly," "Tales of Hoffmann," "Lohengrin," "Magic Flute" and "Pagliacci."

A pupil who has but recently come under the care of Stanley Adams, the Toronto pedagogue, is Tandy McKenzie, of Honolulu, whose beautiful tenor voice and the ukulele (a native instrument on which he plays his own accompaniments) are very popular with his new friends.

Members of the Mobile (Ala.) Gesangverein Frohsinn recently presented J. M. Friedman, the genial caterer of the society, with a handsome gold pin. Mr. Friedman, who is half way between sixty and seventy years of age, serves the Frohsinn without remuneration because he loves music, and though he is no musician, is one of the most discerning and appreciative of hearers at the weekly rehearsals and quarterly concerts of the society.

William Nelson Burrill began his season of voice instruction at his handsome and conveniently located studio, 128-A East Nineteenth street, New York, on September 7 with a large enrollment of pupils.

Eleanor Patterson, the American contralto, was recently the recipient of a flattering letter of praise from Ella Wheeler Wilcox, who heard her sing. The letter was in part as follows:

The Bungalow,  
Granite Bay, Short Beach, Conn.  
Your splendid voice is still ringing in my ears. It is phenomenal! With your striking and magnetic personality you will surely have the world at your feet.  
Cordially,  
ELLA WHEELER WILCOX.

## WANTED

WANTED—A good teacher of piano, whose studio is in New York and who has studied with Monsieur Isidore Philipp in Paris; a teacher who not only uses the French method, but prepares pupils for study with M. Philipp and one thoroughly prepared to teach, wanted by a young pupil who studied in Paris with this teacher. Address "R. H. A.," care MUSICAL COURIER, 437 Fifth Ave., New York.

WANTED—Experienced lady harpist, soloist, church, symphony orchestra, concert. Will consider good engagement. Only reliable managers need answer. Address "Harpist, L. F.," 29 East Twenty-ninth street, Box 1211, New York.

## FOR SALE

FOR SALE—One Conn Booster Trumpet Cornet, brass, in case. One Wurlitzer American Cornet, silver plated, gold mounted, in case. One mahogany upright Conrad piano used about three weeks, guaranteed for twenty-five years (ask your dealer about Conrad pianos), all guaranteed good as new or your money back. Price very low on either instrument. \$250.00 takes the lot. Write today. Albert Petran, Neffs, Ohio.

**CENTURY OPERA HOUSE**  
Central Park West, at 82nd and 83rd Sts., New York  
Phone Columbus 8800

**LYCEUM AND  
CONCERT HALL**

To Rent for Concerts,  
Recitals, Lectures,  
Theatricals, etc.  
For Terms and other  
Particulars Address  
**LYCEUM DEPT**

**CONCERT  
BUREAU**

Leading Artists of  
the Century are avail-  
able for Concerts in  
Cities not more than  
1000 Miles from New  
York. Address  
**CONCERT DEPT**

**REUTER**  
PIANIST  
H 621-S. MICHIGAN AVE., CHICAGO

**GAMBLE CONCERT PARTY** BOOKING  
EVERYWHERE  
CHARLES WILSON GAMBLE, Pilot East End, Pittsburg, Pa.

WALTER ANDERSON ANNOUNCES  
**LOUISE VAN OGLE**

In Illustrated  
"TALKS ON MODERN OPERAS"  
Assisted by  
EMMA NAGEL, Soprano  
Western Tour, January-February, 1915  
Address 171 West 57th Street New York

**BEECHER BURTON**  
TENOR  
615 ORCHESTRA BUILDING, CHICAGO, ILL.

**ZOE FULTON**  
PRIMA DONNA CONTRALTO  
Direction: More Logan, 500 5th Ave., New York  
Pw. Add.: Pennsylvania College for Women, Pittsburg, Pa.

**S. Costantino**  
Italian Vocal Instructor  
**Pietro A.**  
Concert Organist and Composer  
STUDIO 853 AND 836 CARNEGIE HALL, NEW YORK

**SARTO**

**Bass-Barytone**

(Late Metropolitan Opera Company)

Management: WALTER ANDERSON, 171 West 57th Street, New York

**EMMA NAGEL** SOPRANO  
SEASON 1914-15

Management, WALTER ANDERSON, New York

**Morse - Rummel**  
VIOLINIST

Endorsed by Nikisch, Damrosch, Yeaze, Godowsky

DIRECTION Walter Anderson, 171 West 57th Street NEW YORK



# THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann  
"A great Piano. It satisfies me completely." —Pugno  
"A tone which blends so well with my voice." —Sembrich

## THE BALDWIN PIANO COMPANY

MANUFACTURERS

142 W. Fourth Street

Cincinnati

### CAROLINE HUDSON- ALEXANDER

SOPRANO

Soloist Plymouth Church, Brooklyn  
Management: LOUDON CHARLTON  
Carnegie Hall, New York

### NORTHWESTERN CONSERVATORY OF MUSIC, ART AND EXPRESSION

806 Nicollet Avenue, Minneapolis  
The Oldest and Most Progressive Musical Institution in the Northwest.

### ALEXANDER ZUKOWSKY

Asst. Concert Master and Soloist Thomas Orchestra  
Pupils Accepted. 627 FINE ARTS BLDG., CHICAGO, ILL.

### SAMUEL GARDNER, VIOLINIST

Violinist

Exclusive Management  
FOXER AND DAVID  
608 FIFTH AVE., NEW YORK

### CHAPMAN GOULD, SOPRANO

Address: New York

2314 Broadway  
Telephone 4578 Schuyler

### SWEET

1425 Broadway, New York  
Met. Opera House Building

Teacher of George Ferguson, Berlin; King Clark, Paris; Dr. Carl Duff, N. Y.; Geo. Dixon, Toronto; Shannah Cumming, Katherine Bloodgood, Florence Mulford, Viola Gillette, Maude Berli, Jeannette Fernandez, Edith Miller.  
Special Operatic Training (Including Action)

### Lambert MURPHY, TENOR

METROPOLITAN OPERA CO.

For concert engagements apply to  
THE WOLFFSON MUSICAL BUREAU  
1 West 34th Street, New York

### Fannie BLOOMFIELD ZEISLER, Pianist

In America, Season 1914-15  
For Available Dates, Address

ALINE B. STORY :: :: 5749 Woodlawn Avenue, Chicago  
STBINWAY PIANO USED

Coburg School of Opera. Protector, Her Royal and Imperial Highness DUCHESS MARIE, Hon. Pres. GRAND DUKE CYRIL, President Baroness von HORST. Full operatic course \$150 per year. Includes Vocal Instruction, Repertoire, Acting, Stage Practice, Free Admission to Royal Opera. Public appearances before royalty.  
Coburg School of Opera, Coburg, Germany

### Granberry Piano School

GEORGE FOLSOM GRANBERRY, Director

Practical Training Courses for Teachers  
Artistic Piano Playing  
THE FAULTEN SYSTEM  
Booklets—Carnegie Hall—New York

### CONCERT DIRECTION HERMANN WOLFF

The World's Greatest Musical Bureau

GERMANY: BERLIN W. FLOTTWELL ST. I.  
Cable Address: Musikwolf, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Beethoven Hall, Berlin.  
Representative of more than 400 artists, including D'Albert, Ysaye, Ansoorge, Thibaud, Kreisler, Sembrich, Ressler, Van Rooy, Heikking, Carrolo and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.  
Principal Agency for Music Teachers

### Chicago Musical College

Founded 1867. DR. F. ZIEGFELD, President

49th SEASON  
BEGINS SEPT. 14

All Branches of MUSIC  
School of Opera  
School of Acting  
School of Expression  
Modern Languages

Complete catalog of all departments mailed free on request to  
CHICAGO MUSICAL COLLEGE,  
624 So. Michigan Ave., Chicago.

THE MINNEAPOLIS SCHOOL OF MUSIC  
ORATORY AND DRAMATIC ART. William H. Pontius, Director of Music; Charles M. Holt, Director Oratory and Dramatic Art. Largest and most reliable school in Northwest. All branches. Diplomas. Summer Session. Send for Catalog C.



### A. B. CHASE PIANOS Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at

### NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL COURIER.

### The Indianapolis Conservatory of Music

Edgar M. Cawley, Director

Music, Dramatic Art, Dancing, Modern Languages, School of Opera. Ideal Residence Department for Young Ladies. Positions secured for qualified pupils.

The Most Rapidly Growing School of Music in America.

Catalogue and circulars mailed on request. Pupils may enroll at any time.

430 NORTH MERIDIAN ST.,

INDIANAPOLIS, IND.

### STERLING PIANOS

High Standard of Construction

DERBY, CONN.

### STRASSBERGER CONSERVATORIES OF MUSIC

Grand and Shreveport Ave., St. Louis  
1200 St. Louis Ave., Mo.

The Most Complete and Best Equipped Music Schools in the West.  
Partial Scholarships for Deserving Pupils and Other Free Advantages.  
Open All Year Terms Reasonable Diplomas Awarded

84 Competent Teachers in all its Branches. Established in 1896. Catalogues Free

### Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Sixtieth Year, 1914-1915. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

Prospectus and List of Teachers from the Directorate

### STERN'S CONSERVATORY OF MUSIC

BERLIN, S. W. 22a-23 Bernburger Street (Philharmonie)

GREATEST CONSERVATORY IN EUROPE

1,300 PUPILS

130 TEACHERS

Royal Professor GUSTAV HOLLAENDER, Director

Conservatory: Development in all branches of music. Opera and Dramatic School. Complete training for the stage. Orchestra School (comprising all solo and orchestra instruments). Seminary: Special training for teachers.

Private and Ensemble Classes.

Principal Teachers: Piano—Professor MARTIN KRAUSE, Professor JAMES KWAST, EMMA KOCH, GUNTHER FREUDENBERG, THEODOR SCHOENBERGER, LUDWIG BREITNER, Dr. PAUL LUTZENKO.

Singing—Franz Professor MATHILDE MALLINGER (Royal Chamber Singer), SELMA NICKLASS-KEMP, NER. CHARLOTTE HUNN (Chamber Singer), FRANCESCHINA PREVOSTI, NIKOLAUS ROTH, MUMI, Royal Chamber Singer (Opera School), KARL MAYER, Royal Chamber Singer, EUGEN BRIGGE, ALEXANDER HEINEMANN, etc.

Violin—Professor GUSTAV HOLLAENDER, ALEXANDER FIEDEMANN, SAM FRANKO, MAX GRUNBERG, LOUIS VAN LAAR, etc.

Theory and Composition—WILHELM KLATTE, ALEXANDER VON FIEITZ, ARTHUR WILLNER, etc.

Courses in the OSTROVSKY METHOD for violinists, cellists and pianists: Technique and Hand Development. Send for catalogue and annual report. Pupils received at any time.

### N. Y. GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRANKCKE.

Instruction in all branches of music from first beginning to highest perfection.

Thirty-eight of the best known and experienced professors.

Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.

SEND FOR CATALOGUE

TERMS \$10 UP PER QUARTER

### THE AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D.D., President

212 West 59th Street, New York City



H. Rawlins Baker  
Mary Fidelia Burt  
Kate S. Chittenden  
Mary J. Ditto  
Gen. Coleman Gow  
Fannie O. Greene

The Faculty and Examiners

John Cornelius Griggs  
Leslie J. Hodgson  
Gustav O. Hornberger  
Sara Jernigan  
McCall Lanham  
Dan'l Gregory Mason

Paul Savage  
Henry Schrader  
Harry Rowe Shelley  
Wm. F. Sherman  
Katharine L. Taylor  
R. Huntington Woodman

28th SEASON

Send for circulars and catalogues

KATE S. CHITTENDEN, Dean

### REINDAHL VIOLINS

and BOWS

Violas and Cellos



Artists know the rarity of violins whose tones are "sweet" from lowest G to A. In addition, you know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliancy, evenness, sympathy, perfectness of tone, clearness, clear harmonies, pure glassy timbre, distinct response, distinct in shape, trill and staccato, and withal quickly responsive to low-pressure from real pianists to formidability. If you have such a violin, you may not be interested; if you have not, you will be interested in a booklet—"An Artist's Touch"—which will gladly mail you FREE, and which contains opinions from the world's foremost artists, who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

Reindahl Grand Model

REINDAHL VIOLINS

USED AND ENDORSED BY

Edward Lishman, Kocian  
Chan, Gregorovich, Jan Kubelik  
Lemons Jackson, Emil Savory  
Leon Seisler, Fritz Kreisler  
Axel Skovgaard, Alexander Bull  
S. M. Jacobson, Hugo Heermann  
Arthur Hartman

### KNUTE REINDAHL

Alhambra, 310 Alhambra Bldg.

50 East Van Buren Street  
CHICAGO, ILLINOIS, U.S.A.

# THE STEINWAY PIANOS

[GRAND AND UPRIGHT]  
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue

Riker Avenue

NEW YORK

AND

94. Pauli, Schanzenstrasse, 20-24

HAMBURG

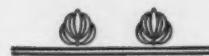
Warehouses: Steinway Hall 107-109 East 14th Street New York  
Steinway Hall, 15-17 Lower Seymour St. Portman Sq. W. London  
Jungfernstieg 24, Hamburg, and  
Koenigsplatzstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"



PRINCIPAL WAREHOUSES AND FACTORIES

BOSTON

GRAND  
AND UPRIGHT  
PIANOS

ESTABLISHED 1864

# Kranich & Bach

NEW YORK.

THE MOST  
HUMAN OF  
ALL PLAYERS

# JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED

# SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

## SOHMER & CO.

NEW YORK WAREHOUSES:

315 FIFTH AVENUE

Corner 23d Street

# Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano.

## THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York

LONDON REPRESENTATIVE: KASTNER & CO., Ltd. 34 Margaret Street



